

shades of soul

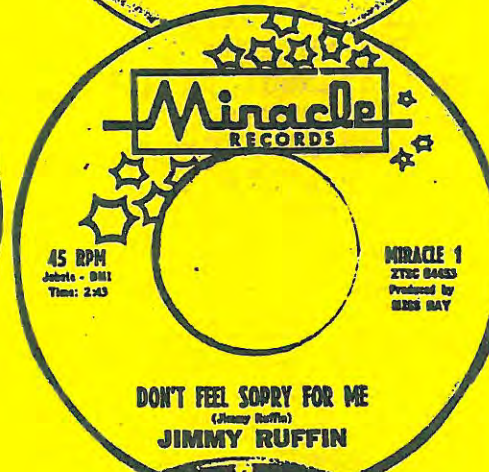
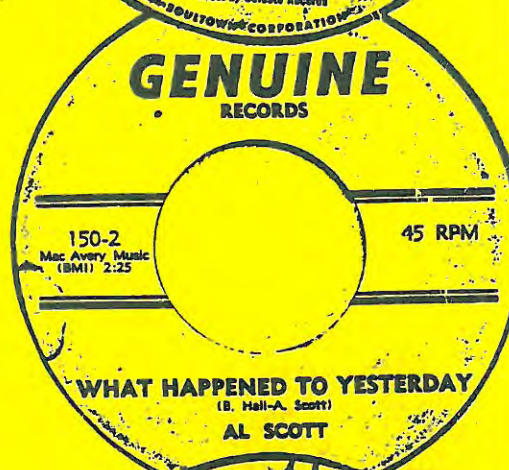


seven long years and still going strong

issue
20

MARCH 91

TWO POUNDS



"It was probably because i felt motivated...by my own conviction that after so many years of taking it was perhaps time that i tried to give something back.I didnt exactly know what this 'something' was,or what it would involve,but it just seemed the right thing to try and do".....Andy Rix,September 1990

EDITOR: DEREK PEARSON, 30 Henry St, Thornton, Bradford, West Yorks, BD13 3JE. phone 0274-830019 (don't give up, keep ringing..)
THE CONTRIBUTORS: LARRY JOHNSON, RICKI LEE-PEACE, STEVE WALLS, ALAN HARKER, DAVE KNIGHT, EDDIE HUBBARD, NICK BROWN, ANDY RIX, ANDY DYSON, NIGEL PARKER, CARL FORTNUM, ANDY WHYTE, ALAN WALLS, DAVE HALSALL, DAVE HITCH, RICHARD CARRINGTON.. 60 pages for £2 with 16 contributors.

Read the front cover - the words of Andy Rix should be an inspiration to us all.

The doom merchants are upon us once again...the music not as good as it used to be, some venues are experiencing declining numbers, the scenes getting older, there's no new blood etc etc, yet no matter what the problems are within the Northern Soul scene and no matter how many people are involved, be it active or arm chair, I firmly believe there will always be a scene of some sorts so long as there are people with the raw enthusiasm and sheer unadulterated passion for the music black America has provided us with over the years. Who are these people? Well, read this issue, then read it again, let's be fair many of us will never have a career in journalism (I'm a soul fan first and a writer eighth...) but you can see the love and that's what it is, love is such a strong word but that's what it is, a love for the music the lyrics the melody the rhythm. Passion, affection, the love for the music comes shining through.

To pick out certain people maybe unfair to others, but special praise is needed for some...The Shrine Story: well what can I say only that I feel privileged and proud to be able to print it, Andy Rix step forward and take a bow. I doubt if many people can imagine the sheer hard work that's gone into preparing those 15 pages. Late nights, endless long distance phone calls and chewed fingernails, that's the price Andy's paid. Those 15 pages will go down in the **annals** of the soul scene forever. They can't be replaced. Consider yourself fortunate to be reading history in the making.

The release of the 2nd Shrine LP is very close, and once again as a testament to all the hard work done by him, Andy Rix writes the sleeve notes.

Read Nick Brown's Fabulous Impacts review, it's written in such a pacy style in fitting with the record that I felt out of breath and tired after I'd read it. I could virtually hear the record. Check his Wanderers review, I could virtually taste the record, Christ if that man Brown isn't in love with Ray Pollard, my names Shirley Bassey.... "hey big spender spend a little time with me"...

When outsiders wonder what the spirit of the Northern Soul scene is all about they could look no further than the Carlton Soul Club organised by Mouse, Pelle and Leslie. They put on a weekly Friday do, some weeks it's busy some weeks it's not so busy, but they press on. And they have the audacity to only charge 25p in. That's not a typing error. "We're not in it to make money, we do it for the music" I was once told, a worn out cliché said unsincerely by many but these guys are genuine. Hell's bells 25p in, I mean come on!! If that isn't bad enough they organise infrequent soul nights on a more grand scale perhaps 3 or 4 times a year, any profits made are ploughed back into keeping the decks serviced and what's left after that goes to the Kids Christmas Party Fund at the Carlton club where the Friday night do's are held. To me, they represent the very backbone of the Northern Soul scene, they epitomize all that is good about our scene. I take my hat off to them. They give their time for free and the music takes precedent over the pound note. I'm not soft in the head and I'm not naive, money is always a big consideration but thank God not every body in this country puts money before everything. Not everybody puts money first. The Carlton Soul Club don't.

Many apologies for the delay, I won't bore you with the reasons why, but I'm back on the case now so expect another issue out this year. Do you think I'm daft enough to commit myself to naming a month?

Sixteen contributors give their thoughts this time, thanks to every one that's written in the past, present and future, without them the mag wouldn't have lasted 20 issues and 7 years. 60 pages for £2. can you beat it?

That Motorcity production line rolls on, this review is just a sample of their product which seems to come thick and fast. For anybody considering buying any discs the MOTORCITY SOUL SAMPLER VOLUME 3 is a fair guide to the overall sound (MOTCLP 13) and it includes some great tracks, which show that the label is capable of various styles but retaining a high quality soul sound. The standing of some of the artists contributing to the label guarantees class. Such a track is Ronnie McNeir's "Wholeheartedly", a lovely ballad with a production second to none. Another standout cut is Frankie Gaye's "My Brother" which has a following for obvious reasons and a nice idea all round. Good tracks on the Fantastic Four, Carolyn Crawford and Mike & Brenda Sutton all make up a nice album, any of these samplers can be bought with confidence.

New albums on The Marvelettes, Elgins and The Contours have just been released, and how these groups were under-used in Motown's heyday. THE MARVELETTES "NOW" (MOTCLP 38) is a mixture of re-cut oldies from their sixties output and some new tracks. I'll be honest that the re-cuts don't do a lot for me - comparisons are bound to be made and many collectors must be put off the new sounds which seems a shame. THE ELGINS "TAKE THE TRAIN" (MOTCLP 39) concentrates on newer product, with a cover of "Heaven" thrown in along with Shirley & Shirelles "Look what you've done to my heart", some excellent tracks included here. At this point, I must mention that artists such as The Elgins deserve our support, I met them on the Motorcity tour last year and a friendlier group of people you couldn't meet. Most soul fans are more knowledgeable about their heroes and background 'recordwise', but they were genuinely thrilled at the interest we have. But their 'new' careers are important as well, so support if you can. On this particular album I'd nominate "Stop dead in my tracks" as the standout, with other cuts perhaps too similar to register first time. An LP of early Motorcity - a fuller sound is being achieved. THE CONTOURS "FLASHBACK" (MOTCLP 26) is a fine collection and the popular "Face up to the fact" is included, the title track is another winner and once again a couple of covers, which are again open to individual choice. Vocally, the Contours sound excellent, both lead and support, and they handle the various tracks in style.

Many of the standout tracks are being released on Motorcity 12" singles and will be collectable in future years. One such single is a release on FRANCES NERO whose double header on Soul is so popular. "Footsteps following me" deserves your attention, as it's a top class sound, a haunting tune for sure, an example of the 'fuller' sound mentioned above. RONNIE McNEIR's release on MOTC 35 "Keep on giving me love/You're my lucky number" is another disc to look out for, "Lucky number" being finger-clicking good as most of Ian Levine's best tracks are. If any collector has bought any Motorcity discs and wasn't too impressed on first hearing - try my trick - transfer onto a tape and play in your car, a few plays and they'll stick and you'll be more receptive to more product. Some more tracks to follow in future issues of Shades Of Soul. Larry Johnson.

SINGLES - TOP 5

1. FRANCIS NERO
-Footsteps Following Me (MOTC 24)
2. RONNIE McNEIR
-Keep Giving Me Love (MOTC 35)
3. JOHNNY BRISTOL
-Man Up In The Sky (MOTC 21)
4. MARV JOHNSON
-Come To Me (MOTC 50)
5. FRANKIE GAYE
-My Brother (MOTC 69)

Charly Informer January 1991.

Larry Johnson, 31 Roman Road, Failsworth, Manchester, M35 9JJ asks if any reader is buying the 3 CD unreleased Marvin Gaye set could they tape them for him? He'd pay reasonable price of course for tapes, time etc.

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Sunday 14th October 1990

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Show Starts 8.00pm

Tickets £8.00 advance

No 301

I arrived at The Hummingbird at about 7.10pm and found the door closed. The ticket stated that doors would be open at 7pm and artists on stage at 8pm, it wasn't to be. We (the few) were eventually allowed in at 7.40pm and made our way down the stairs to the main room which looked like the old Birmingham Locarno which if anybody went there knows what I mean. Old red carpet covered with spots of old chewing gum, (if you didn't know better you'd have thought it was the pattern) probably the same carpet.

The amazing thing that greeted us as we got down the stairs was the two dinner tables which were surrounded by Otis Clay, Billy Always, Ann Peebles and the rest of the band, all eating their Sunday dinner. What a way to meet your heroes at a concert. You would never see this sort of thing with other run of the mill bands.

The bar eventually opened at about 8pm that's when the rush came, nearly all the people dashed to the bar, actually it was about 20, the other 10 stood around the main room to make it look packed in case Willie Mitchell stuck his head around the curtain and cancelled the concert. Anyway at about 8.40pm the first member of the show came on stage, the young Mr Dynamic Billy Always who started with a couple of funky uptempo numbers which I couldn't quite catch the titles of as the drums and horns often drowned the voice of Mr Always. Eventually we were given the chance to sample the softer side to Billy's voice when he sang his excellent ballad Al Greenish "I need you" in which was a little slow starting but afterwards seemed to win the crowd over and start things hotting up for the rest of the night. Two more uptempo numbers which again I didn't quite catch, but worthwhile set indeed.

Next up was the ever superb Miss Ann Peebles who came on wearing a black sequinned dress and looking great, I was hotting up already and in more ways than one, and when she opened her mouth and sang, well there was no stopping her (or me). Ann came on singing the Joe Simon oldie "You keep me hanging on" great version and the crowd loved it. There was no turning back now, the crowd 70-80 had come this far and they'd expected more of the same. Next on the agenda was the ever green "Tear your playhouse down" (if anybody thinks that Paul Young's version was a soul classic they were obviously on drugs). Little Ann showed how it was meant to be sang.

She then sang "Call Me" which I believe was her title cut off her last album. Next up and "Wells gone dry" an excellent guitar solo from Thomas Bingham who must have momentarily thought he was Jimi Hendrix, great stuff and the crowd couldn't have asked more. It was at this stage I thought to myself, Mr Clay and Mr Hudson have a hard act to follow. To end all this was the fabulous oldie "I can't stand the rain" the crowd shouted for more only this time it came in the shape of Mr David Hudson coming on with his interpretation of Freddie Jackson's "Rock me tonight" a great cover. When he sang his dedication to Marvin Gaye you could have shut your eyes and you'd have thought it was Mr G re-incarnated, the guy was that good.

His next track was a self-penned number called "Let's get back together" which showed the guy's talent as a songwriter. In the middle of the number was a great trombone solo from Mr Jack Hale Senior, yes that one.

Walk with an attitude, walk with a purpose.

Mr Hudson eventually got round to three more tracks "Honey" which was superb which he dedicated to two lovers in the front row, "Just a feeling" and finished off with "Send her back" which ended up with David Hudson on his knees hollering that soul message across the sparsley crowded dance room. I must say that I thought Mr Hudson's stage piece was the most energetic I've seen at a soul venue for some time, always on the move and always in the groove, swaying and hip swirling, Mr Vandross eat your heart out.

Mr Clay sure had a job on his hands tonight but not before Willie Mitchell and his Horns gave us 20-75, how we've missed these horns, could you imagine Willie using electric drum machines and synthsiser, No Way Jose. While I'm at it, I'll mention the band:

Keyboards - Archie Turner (Willie's son), Bass Guitar - Jimmy Kinard, Lead Guitar - Thomas Bingham, Slide Trombone - Jack Hale, Baritone Sax - James Mitchell (Willie's brother), Tenor Sax - Lannie McMillan, Trumpet - Bridget Page, Drums - Darin James, Backing Vocals - Thomas Bingham, Bertram Brown, William C Brown III. Mixing by William C Brown III and Richard John.

Well now it was time for the man himself, Mr Otis Clay who came on stage as proud as can be not bad for a man whose entourage was playing to a crowd of 70-80 people (including staff).

The great thing about the show is that even though a few people turned up for the concert the band and its members gave one hell of a show, no bars held. The shame of the concert was the lack of support in the Birmingham area and bad publicity, this may be the only show of its kind in the Birmingham area for a long time and all because no body could be bothered. Well I'm glad I was bothered and I'm sure Otis and his members weren't bothered, they would have given the concert for half of what turned up, such is and was the generosity of these guys. Most people it seemed were from outside the Birmingham area, Derby, Gloucester, Worcester etc, such a shame.

Anyway back to Mr Clay, he came on to rapturous applause from the crowd and started off with the Tyrone Davis biggie "Turn back the hands of time" a taste of things to come. Next was a tribute to O V Wright and his self penned "Nickel and a Nail". The third song was the great "Two wrongs don't make it right". Then a superb Willie Mitchell penned ballad entitled "I know I'm over you". Otis was in fine form on this track and yet there was still more to come.

The next song was a dedication to Otis's brother who had died three days earlier (11/10/90). Now this is what these guys are all about, dedication and giving it all they've got. Who else would give a concert to about 70-80 people especially as it wouldn't have met the phone bill, plus the fact that Otis's brother had died it must have been hard for the guy but still he kept on.

The last track from Otis was "Trying to live my life without you" and still the concert wasn't finished. Otis brought on Billy Always, David Hudson and Ann Peebles to do "Peace (is just around the corner)" which was penned by Willie Mitchell and William C Brown III, a real stomper of a record which wouldn't have gone a miss at a Northern/Modern soul allnighter; Oh such soulful stuff.

Eventually the concert finished 3 hours later, yes 3 hours later for only £8 and still it wasn't over. After it had ended the band were so courteous they chatted away to the fans, signed LPs and shook hands with who ever they could and were genuinely pleased with our support, we were more like brothers and sisters than just ordinary fans.

By the way many thanks to Billy Always who gave me a tape of Lynn White's new album on Chelsea as a gift, which he received off Lynn White herself. Also many thanks to Mr William C Brown III for his time and patience.

Here's to the next real soul nite/weekend. 12.15am I left the show which is about 5 hours of real soul. Ace. Ricki Lee-Peace

6 SEPTEMBER '90 (....going up) THE KILT, NEWMAINS 8pm - 2am

Reviews of this venue usually appear in 'Voices From The Shadows' and any non-attending reader could be forgiven for bracketting this as a modern soul (for want of a better phrase) venue. In a sense i suppose it is.

With a large section of the crowd being regular nighter goers and coupled with the fact that Ian Clark was making a rare venture over Hadrians Wall, the Pretentious Music Journalist put pen to paper.

Newmains is situated a few miles west of Allanton with The Kilt virtually the first building you come across on entering the village. The first night started back in January and have been monthly ever since, travelling through from Fife that night i wondered if this would be a success ie. a crowd of more than 25 and last more than three dates.

A tight, compact pub function suite it is always well attended, with tonights crowd put at 180. With no place to go walk-about, means that atmosphere is not a problem. Promoter Tom Jackson informs me that 125 has been the lowest crowd so far. Not bad eh?

The first hour is usually given to a local collector, Collectors Corner or Collette O'Connor as its been called. Tonights Collette was Philip Carroll from Motherwell. A new face to me, i arrived too late to hear his sounds but he tells me, Jack Ashford "I'll fly to your open arms" (Hotel Sheets LP), Bobby Moor "Anything Man", Cheryl Berdell "Fall in love" and Anthony White "Hey Baby" were included in his hour.

Tonights guest Ian Clark took over for the first of his DJ spots, George E. Smith "Don't find me guilty" (Conclave) stirred a few people from their seats, while the 15 seconds of Johnny Beaumont "Don't make me go now" sounded good to me. What happened here Ian? The velvet tones of Walter Jackson's Brunswick cracker "Let me come back" ended Clarky's first half hour.

With the irrepressible Brian Welsh on next, this was truly the calm before the storm. By now the hall was filling up nicely with the Edinburgh troops arriving on cue. The 'Big Man' had no trouble attracting dancers by playing amongst others "Tears and Misery" Sonny Till (RCA), Anderson Brothers "I can see him loving you" (GSF), Donny Gerrard "He's always somewhere around" (Greedy).

The enthusiasm of this man is legendary up here and his infectious love of soul music can't help but rub off on the crowd. His last record Nate Evans "This time with feeling" (DPR) paved the way for Aberdeen's Billy Davidson who was in charge for the next 30 minutes. Unfortunately i Can't comment on his playlist, as i got sidetracked on my way to the toilet. Suffice to say Mr. Davidson let no one down.

Needing the floor filled? Then bring on the sixties, Mark Linton took over and gave the large crowd 35 minutes of unashamed sixties dancers, including midtempo magic from Margie Joseph "One more chance" (Volt), Tom Emmanuel Experience "Why, The Knower" (Golden Three), the classic Cashmeres (Hem) rarity "Showstopper" and hair raising oldie "I'll be your winner" Jimmy Soul Clark (Soulhawk) which finished his spot and seemed to make the night take off.

The Brothers Gilmore "I feel a sorry" (Bantu) was how Clarky started his main set. Already innundated with requests and dedications, he played as good a mixture as I've heard anywhere for ages, John Simeone "Who do you love" (TNT), John Gary Williams "I believe this whole damn world's going crazy" (Stax LP) and Nicky Newalkers "Woman" (Mercury) had the floor heaving, while the sixties stalwarts had to use any spare piece of carpet as Mel Britts "I'll come running" (FIP) and The Chandlers "Your love makes me lonely" (Bleu Rose) blasted from the speakers. The hand-clapping and noise during Jackie Beavers "I need my baby" (Revillet) is still probably ringing in Ian & Denise's ears right now!!

Also played were Jeff Perry "Call on me" (Epic), Johnny Scott "Let me be a winner" (Porta) and Carl Hall "What about you" (Columbia), Bill Wright "A man in love" (MidTown) concluded Ian's spot to genuinely

rapturous applause. And to think he never even played Larry Clinton. Following an act like that can be a daunting prospect but Billy Davidson was on again and taking no prisoners, Loletta Holloway "I can't help myself" (Aware LP), OC Smith "So glad i fell in love with you" and Joe Mason "Woman" (Buddah) were packing the floor.

With regards to playing quality seventies dancers, I'd say Billy has few equals, certainly not in Scotland. More confident than I've seen him in a long time, his next three records spanned a 23 years period. Slowing the tempo down a bit Jimmy James "Aint no big thing" (Atco LP) from 1967 had the whole hall, bar staff and Jim "You'll never dance in Scotland again" O'Hara bobbing along to the beat. Right after that was Bobby Hutten "Heartbreak straight ahead" (ABC) from 1975, whether this has been played or not, it was new to these ears and epitomises seventies northern soul! By now Billy could do no wrong and his earlier plugging of Richie Merritt "Where did i go wrong" (Ram) proved to be well judged as it had the floor 'stoned out' with its first play. Although released this year it could easily pass off as early eighties.

Mark Linton returned for his regular second from the end spot which is always the most well received. Giving them what they wanted Marky boy played popular obscurities, classic unknowns, a few left field Belgium popcorn 45s as well as Jackie Wilson "I'm the one to do it" (UK Coral), Darrell Banks "Open the door to your heart" (Revillot) and the very popular Willie McDougal "Don't turn away" (Kinard); Jack Montgomery "Dearly Beloved" (Scepter) closed Mark's half hour with what seemed to be the entire crowd on the dance floor and Clarky scoring a very creditable 8.7 in the grimacing stakes.

Mine host Tom Jackson played out the last 40 minutes, starting with Bill Spoon's excellent "I'm the one who loves you", Rena Scott "La-Te-Da (this girls in love)" (Epic) and Annette Snell "Its all over now" (Epic) proved good listening and Allanton favourite Sandra Wright "Midnight Affair" (Demon LP) saw another packed floor.

With the evening coming to a close Tom included Tommy McGee "Now that i have you" (Time) and the second outing that night for Richie Merritt. The last record spun was a 1990 track from Anita Baker's 'Compositions' album entitled "Lonely".

COMMENT

After several attempts it seems that Tom has finally got it right with 'The Kilt'. The crucial part in this success is the participation of the Allanton nighter crowd who were there initially to support Mark Linton (no disrespect to the regular crowd from down south who's support is exceptional).

Unfortunately the local 'modern' punters Can't seem to find their way two miles along the road to Scotlands longest running all-nighter. There is a school of thought in certain circles that 'northern' is the idiot cousin of the soul scene. Eternally backward looking and wearing blinkers; this is certainly not the case here, with Scotlands traditionally sixties orientated nighter crowd having supported 'The Kilt' from the offset.

There has been no similar response towards other Scottish venues from the 'modern' crowd. Surely the 'real soul scene' can't be suffering from acute tunnel vision? The failure of these punters and indeed promoters to get off their arses and give support to other venues is viewed with dismay by many on the northern scene.

All venues need people through the doors to survive, so encouraging you to hear black American soul music from what ever era is surely worth more than a quick glance at a poster or handbill lying on a table or shoved in your hand at a venue.

The Kilt has played host to amongst others Graham Ellis, Soul Sam, Rod Dearlove, Andy Whitmore (which resulted in him guesting at Allanton) and of course Ian Clark. October sees Richard Searling sampling the atmosphere for himself. I havent heard Dickie since an all-dayer at Preston about five years ago. One things for certain is that this

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time i won't need an overcoat,scarf and gloves on. Inside the hall!!

Depending on when this gets to print,the Windsor Hotel,Kirkcaldy 2nd Anniversary and the Claremont Hotel in Edinburgh will have been and gone.Were you there?I hope so.

The biggest event of the year up here sees Allanton celebrating its 3rd birthday on Nov 3rd which would be a perfect time to see a few more new faces.A great night is guaranteed.

Rumour has it that Tom Jackson is trying to get Al Johnson for The Kilt.....or was it a kilt for Al Johnson?

Steve Walls

Red Specs,wheres my tape?

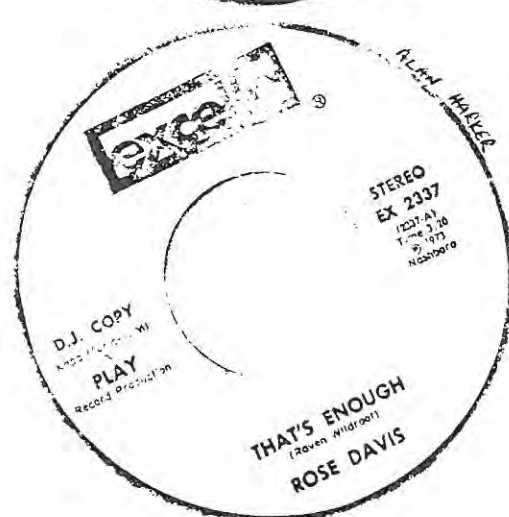


CLIFF NOBLES "THIS FEELING OF LONELINESS" (ROULETTE 7142) 2:58 mins

This is a tremendous mid-tempo side which is about as different from his storming J-V side "Is it the way" as you could get. Its produced,co-written and co-arranged by jesse James.It opens with Cliff telling us "This feeling of loneliness is a feeling i don't want to possess,girl i need you by my side";he then goes on to tell us how much he regrets the day his girl left and how he can't eat or sleep without her.Great vocals on this early 70s record plus a great arrangement make this a brilliant record. Not sure whether its had any exposure or not,if not it should have.



METROES "THE REPLACER"(RCA 9331) 2:43 mins
Another slowish record which kicks off with a spoken intro then we're told "Forget about that no good guy,he's only gonna make you cry some more like you cried before".Then we're told,"cause everybody can be replaced and I'm the replacer,baby yes i am".There's some great male backing vocals and some brass coming in to add to the overall quality.Arranged and conducted by Teacho Wiltshire and produced by Paul Robinson. The other side is also quite good,also starting with a spoken intro before it breaks into a more uptempo side.Definately worth a listen.



ROSE DAVIS "THAT'S ENOUGH"(EXCELLO 2337)
Its a 1973 version of the Roscoe Robinson biggie and a very good one too."I don't want to be a millionaire,i just want to love and care" Rose sings as her backing singers come in with "thats enough,baby, thats enough".Its a good record which grows on you with every hearing.Written by Raven Wildroot,Excello is a subsidiary of Nashboro Records out of Nashville.I don't know whats on the flip as mine is a DJ copy with the same on both sides.

Ed: Who the hell's Raven Wildroot? That must be a pseudonym surely !?

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GERALDINE LATHAM "MR. FIXIT/LAZY LOVER"
(WINNER 7-11) 2.56 mins

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A good double header from a Vee Jay subsidiary. "Mr Fixit" is 2mins 39seconds of uptempo dance music, "I want you to come and see what you can do about my broken heart, oh Mr Fixit I'm in misery". But its the other side i like the best. Its a slower side and Geraldine tells us "Lazy lover why do you treat me this way", and then goes on to say, "Oh baby you make me so mad i could shout, lazy lover if i didnt love you so much you'd have to get out", then she tells us how much she loves her man. Then in come the backing vocals, "Lazy lazy lover" and we're told how she couldn't let him go, no matter what. Two good sides but "Lazy lover" is the better.


JO ARMSTEAD "A STONE GOOD LOVER" (GIANT 704) 2:30 mins

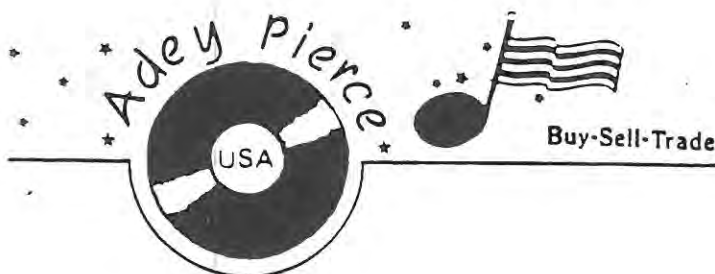
A great midtempo side from Jo who also wrote it. She tells us, "I may not dress the best, i may never win a beauty contest, but I've got a lever a stone good lover". A good vocal performance, almost pleading at times as the record just seems to float on. There's hardly any backing vocals on this great Chicago record.

TIMI YURO "WHAT'S A MATTER BABY (IS IT HURTING YOU)" (LIBERTY) 2:44
Timi has had a few records that I've liked including "Insult to Injury" and "Aint gonna cry no more" but this is my favourite. Its from 1962 and was produced by Clyde Otis and written by Clyde Otis & Joy Byers and arranged by Bert Keyes. This record like Timi's others all ahve a tremendous vocal performance, she has a distinctive voice which is instantly recognisable. On this she's telling us how she's lost her man to another and then she's found someone new. "I know the reason you've been crying, oh yes i heard she won't be needing you, how does it feel being the one left behind, whats a matter baby is it hurting you". This as her other records have all had some nighter exposure but still sound just as good listening at home.

all the best, Alan Harker.

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SOUL & R&B RECORDS
 BY DAVE KNIGHT.

In the last issue of the magazine loads of people seemed to be writing in about their foreign items. Of course there is no way you could hope to catalogue releases from all over the world, so what I've done is to list EVERY item I think relevant to the Northern scene. But I've restricted the area to FRENCH EP'S WITH PICTURE COVERS. Now some people may not think this is a very big area but by looking at the listing that accompanies this piece I'm sure you'll disagree.

These are only a few of the hundreds of EP's with picture covers released. Now I'm stressing the point of having picture covers as there obviously has been huge amounts of foreign release but the great thing about these are not just the musical contents but the excellent pictures with them. Where else are you gonna find pictures of BUDDY LAMP or THE SEVEN SOULS??

Now about the EP's themselves, as I said before I've tried to concentrate on the Northern releases as this is what Derek's organ leans toward (well, that's what I got told!)

I believe PATTI AUSTIN was about 14 or 15 when she cut these sides and from the look of her of the picture it sounds about right. Moving on down the list some great tracks from one of the greatest voices in Soul music, JAMES CARR onto the dance sounds of the HESITATIONS. CHUCK JACKSON had a total of 8 releases (including 3 with MAXINE BROWN) but I've just picked out 2 for this list. By the way I decided not to list any from RAY CHARLES as there was just too many to choose from. Ray had a total of 58 EP's released!

Then there is GLADYS KNIGHT and her old niter biggie "Stop and get a hold", but check out the excellent Deep Soul of "Either way I lose". Then it's big J.J. JACKSON followed by Miss JONES (If she offers you a lift man, FORGET IT!!)

"For your precious love" is one of those records that every time I hear it I get goosebumps all down my neck and this EP contains some more unforgettable SOUL from LINDA JONES, one of the most sorely missed voices in our music. BUDDY LAMP and TAMI LYNN give you their popular dancers, whilst JACKIE LEE, OLYMPICS are chocker with all the MIRWOOD hits. More KAPP Soul from PATTI AND THE EMBLEMS, the EMBLEMS being 3 guys if you didn't know.

Moving on, more favourites from FRANK POLK, ROSCOE ROBINSON, ROCKY ROBERTS and MARLENA SHAW. The cover shot on the JACKIE ROSS is the same as the "Full bloom" sleeve. PAUL SINDAB with some powerful grooves followed by THE SEVEN SOULS and a handful of 60's classics. Then the SPYDER TURNER which has been sought after recently and to finish the late, great JACKIE WILSON and the immortal "Whispers".

I hope this piece will be of help to the people who are interested in collecting these type of things. I have not even tried to put down any prices as that is up to each individual person as to how much they want it. There are a lot more interesting things that I have not listed, such as STAX, ATLANTIC sounds. The amount of MOTOWN releases would make good reading, as for tracking them down that's a different matter!

If any readers would be interested in a MOTOWN listing let the ED. know and we'll see what we can do.

For more information check out the book by Daniel Delorme, thanx to Andy Kapusta for the loan.

BON JOUR!

ALL FRENCH E.P'S WITH PICTURE COVERS

P.P. ARNOLD - COLUMBIA 1877. The first cut is the deepest, Everything's gonna be alright, Speak to me, Life is but nothing.

PATTI AUSTIN - CORAL 62.002. Leave a little love, My lovelight aint gonna shine no more, Take your time, Take away the pain stain.

FONTELLA BASS - BARCLAY 70.885. Rescue me, Soul of the man, You'll never know, Free at last.

FONTELLA BASS - BARCLAY 70.926. Recovery, Leave it in the hands of love (Rescue me, Soul of a man sung in French by Chantal Francois)

JAMES CARR - COLUMBIA 1788. That's what I want to know, You've got my mind messed up, Coming back to me baby, Love attack.

THE CAPITOLS - ATCO 115. Cool jerk, Dog and cat, Got my mojo working, Good lovin.

SHIRLEY ELLIS - C.B.S. 6332. Soul time, Waiting, Birds, Bees,
Cupids and bows, Truly Truly.

EXCITERS - BANG 770.002. A little bit of soap, I'm gonna get him
someday, You know it aint right, Weddings make me cry.

BOBBY FREEMAN - VOGUE 8283. S.W.I.M, C'mon and swim (pt.1 & 2),
That little old heartbreaker.

BOBBY FREEMAN - VOGUE 18.060. The duck, Cross my heart, I'll never
fall in love again.

HERBIE GOINS & NIGHT TIMERS - ODEON 133. The incredible Mo Brown,
Coming home to you, No 1 in your heart, Cruisin.

HESITATIONS - KAPP 13.037. You can't bypass love, You'll never know,
She wont come back, I'll be right there.

CHUCK JACKSON - VOGUE 8244. Look over your shoulder, Hand it over,
Go on yak yak, In real life.

CHUCK JACKSON - VOGUE 8269. Since I dont have you, Somebody new,
Beg me, I dont want to cry.

GLADYS KNIGHT & PIPS - COLUMBIA 1683. Either way I lose, Go away stay
away, Stop and get a hold of myself, Who knows.

J.J. JACKSON - MERCURY 152.088. But its alright, Come see me,
I dig girls, Let it out.

GLORIA JONES - CAPITOL 122.010. Run the flight of stairs, How do you
tell an angel, Finders keepers, Heartbeat.

LINDA JONES - WARNER BROS 127. Hypnotized, Cant stop loving my baby,
You cant take it, What've I done.

BUDDY LAMP - LIBERTY 2135. My tears, What more can I do, Thank you
love, Good news.

JACKIE LEE - FONTANA 469.900. Your personality, Try my method,
The duck, Let yo... conscience be your guide.

TAMI LYNN - ATCO 111. I'm gonna runaway from you, The boy next door,
At the party, Run away.

OLYMPICS - FESTIVAL 1523. Baby do the philly dog, The duck, Mine
exclusively, Secret agents.

PATTI & EMBLEMS - KAPP 13.038. All my tommorows are gone, Please dont
ever leave me baby, Try it you wont forget it, Let him go little heart.

FRANK POLK - CAPITOL 1.20686. Do the jerk, Welcome home baby,
Years of tears, Trying to keep up with the Joneses.

JAMES & BOBBY PURIFY - STATESIDE 1001. Shake a tail feather, Goodness
gracious, Wish you didn't have to go, You can't keep a good man down.

ROSCOE ROBINSON - VOGUE 18.111. How much pressure, Do it right now,
Thats enough, One more time.

JACKIE ROSS - BARCLAY 70.709. Selfish one, Everything but love,
I've got the skill, Change youre ways.

ROCKY ROBERTS & AIREDALES - VOGUE 95.162. Stasera mi butto, Got a
thing going, Just because of you, Can't ask no more.

MARLENA SHAW - CHESS 269.501. Mercy mercy mercy, Go away little boy,
Lets wade in the water, Show time.

TIMMY SHAW - VOGUE 8243. Gonna send you back to Georgia, I'm a lonely
guy, If I catch you, Ther goes my baby.

PAUL SINDAB - COLUMBIA 1799. Since I met you, I'm uptight, Do
what'cha wanna do, You dropped your candy.

SEVEN SOULS - BARCLAY 71202. Hold on I'm coming, Papas got a brand
new bag, Land of 1000 dances, Walkin the dog.

SPYDER TURNER - MGM 63.645. Stand by me, I'm alive with a loving
feeling, I cant make it anymore, Don't hold back.

JACKIE WILSON - CORAL 62.001. Whispers, Fairest of them all,
3 days 1 hour 30 mins, I've got to get back.

Lack of planning on your part does not constitute an emergency on
my part.

SLOW & DEEP.

with Eddie...

HOWARD TATE "THESE ARE THE THINGS THAT MAKE ME KNOW YOU'RE GONE"
(TURNTABLE TT-505)

A whole column could be spent writing about the virtues of Howard's prolific recording career, suffice to say this Jimmy Norman penned item is one of his very best outings.

The lyrics are first rate and tell how his life has fallen apart since his girl left him.... "Newspapers collecting at the door, pyjamas lying on the floor, a coffee cup with a monogram, makes me know lonely i am, dishes piling up in the sink, just one of the things to make me think, refrigerator left ajar and here's a half eaten candy bar". Subtle strings and male backing make this record a must for deep collectors, check out 'Spin-Off' for copies.

ANACOSTIA "LOVE IS NEVER WRONG"
(ROULETTE R-7300)



Staying with the 'Big Apple', this beautiful waxing is the best record I've ever heard from the group who used to be The Spellbinders under Van McCoy in the sixties.

Very, very classy with soaring strings, delicate piano, great harmonies and so soulful lead... "So if you feel love and its real love, this is where you belong, love is never easy, but love is never wrong". If you're into male groups like The Dells, Dramatics, Truth etc this is most definitely for you.

ATTRACTIONS "NEW GIRL IN THE NEIGHBORHOOD"
(BELL 674)

The flip-side to their joyous Northern track "That girl is mine" (also by Carl Henderson on Renfro), i remember playing this first thinking it might be another version of Jimmy & Entertainers/Accents "New Girl".

It wasn't, but i was overjoyed to discover a brilliant slowie featuring the vocals of Morris "Too Darn Soulful" Chesnut.

As we know, Morris can wail with the best of 'em, and on this outing he really lets rip.. "There's a new girl in my neighborhood, people say she sure looks good, they say she's got a smile as bright as the stars above, and they say she's looking for a love".

As with every record so far, some great string work and almost doo-wop backing by The fellow Attractions. Mere words however cannot do this record review justice, you've gotta experience it for yourself.



DAVIE GORDON of Blantyre writes: re RONNIE TAYLOR reviewed by Eddie in issue 17 - the probably reason is doesn't sound like a typical Detroit disc is that it may not be from Detroit. It was picked up by Revillot from the Nassau label - unfortunately I've no idea where that label was based.

CHUCK WRIGHT "LOVE, I WON'T BE YOUR FOOL ANYMORE"
(EMBER E1087)

One I've been after for ten years and finally managed to obtain off Paul Rudzitis who I'll be eternally grateful to.

From the West Coast, it's a beat ballad, which although its dated has a great empty feel with its moody horns, cascading strings and Chuck's soaring vocals completing the picture as he tells his woman he's not gonna be a fool for her.

Apparently there is another version of this by The Monorays on 20th Century being spun on the Northern scene, I've not heard it, but it'll have to go some to beat this!!



VEE ALLEN "CHEATING IS A NO NO"
(LION 140)

Another deep side here from Hollywood, California which is a bit unusual in itself as it's not an area renowned for this type of sound.

Miss Allen sounds very much like Jackie Ross vocally on this peach of a side as she warns her man she won't stand for any messing around in love.

"You know I heard of a game once called cheatin' on your lover yes I did, and it sure sounds a lot like what you're doing to me".

Banked horns give this a 'Hi' type sound, but the real plus for me is the way Vee is allowed the minimum of backing to express herself and the fact that the title is only used once in the entire song.

Excellent disc and another to try 'Spin-Off' Records for.

DON COVAY "SOMEBODYS BEEN ENJOYING MY HOME"
(MERCURY LP & 45)

Reviewed from the man's classic 'Super Dude' album and for me the best record he's ever done, surpassing even "Leave him" and "I was checking out, she was checking in" from the same LP.

The lyrics tell how Don comes back from doing a little 'slippin' around' to discover another man has been enjoying the fruits of his home while he's been away.. "Somebodys been eating out my plate, crumbs on the table gave you away, somebodys been sitting in my chair, you even served him my best silver ware, somebodys been sleeping in my bed, sweat on the pillow where he laid his head".

Subtle as hell production by Don himself with arrangements by the highly rated Horace Ott, so if the cheatin' style of soul like Roy C is your bag, search out this one.

Eddie Hubbard (January 1991)

=====

Davie Gordon of Blantyre writes: re BEN & SPENCE reviewed by Eddie in issue 18 - the release date was Nov '67. As far as I know this was the only Ben & Spence release, since it's a Fame Production I think we can safely assume Southern origin. I wonder if Ben & Spence were a one-off duo of Goldwax singers Spencer Wiggins and Ben Atkins? Spencer had a release on Goldwax 330 "That's how much I love you" in Nov 67 and Ben Atkins had a single on Goldwax 336 around Sep 68. This is pure guesswork but it might be worth having a listen to see if the records give any aural support to this theory. re JOHNNIE TAYLOR reviewed by Eddie in issue 19 - "Signing off with love" is the B side of "I got this thing for your love" (Columbia 11315, Aug 1980). There was also a 1980 album on Columbia 36458 "A New Day", "Signed" might be on this album, but I don't have the LP so I can't say for sure.

THE DRIVELLER'S HALF DOZEN

Nick Brown offers six more reviews of 60s biggies, obscurities and newies - written, as usual, by the light of the full moon.

THE FABULOUS IMPACTS: A THOUSAND YEARS (DAD'S 502)



First things first; is this the lot who did the biggie on Bomb? Personally, i don't see why not, despite the crossing of State lines required (not such a long way, after all, with lots of groups having wandered further and wider than this) and it sounds reasonably enough like them, so why not? We'll have to leave it up to the Detroit detectives to decide this for certain, though.

Questions of identity aside, I'll have to admit straight away that this isn't really my sort of thing, being a man who prefers to listen to Romance Watson than, say, Gene Chandler doing "There was a time", but all that means is that this record should be warmly welcomed by lovers of

the latter sort of sound. Frantic, driving, urgent; all these words spring to mind listening to this record. Listen to the arrangement and the word 'sparse' joins the list, the band's contribution being pared down to the minimum, and all that concentrated around the beat. Nor is there much in the way of melody, but then i get the impression that this is all the way it's intended to be. In essence it's a very spartan recording, a highly disciplined subordination of everything to the beat, which is where the record really comes into its own. The way in which everything is 'hidden' so that all you notice are the beat and vocals is what gives this record its kicking, claustrophobic, frantic character. Something not properly appreciated until it's played really loud, and something it has in common with classic 'dance-don't-listen' records like Lester Tipton, arguably a directionless, weak-tuned thing when played quietly, but rightly revered as a wall-quaking, floor-bouncing MONSTAH when let loose at full volume. Amplification adds a new dimension to some records, and i think "A Thousand Years" is one of them. I'd definitely like to see this new example of the 'Lester Tipton factor' in action at a 'nighter, with those gigantic throbs of pure BEAT thundering out so mesmerisingly insistent! There's a longish, ad-libbed bit in the middle, which goes on rather too long for my liking, but it is effective in making the tension build and build, until finally a huge pile-up of manic keyboards mashes in to clear the way for the next verse. Then, back come the wild keyboards to finish the job off with another totally unhinged burst of crescendo.

Although I'm not too keen on this type of record, I don't think it's one that will disappoint those who are. Faster than a black mamba and with twice the bite, nay, with the bite of a thousand black mambas, and with enough pace and bite, indeed, to make said black mambas turn green with envy. Green mambas - now there's a thought. Forget melodies; forget lyrics; forget everything except the mambas - just get on that floor, grit those teeth and DANCE!

ESTELLE BROWN: STICK CLOSE (UNITED ARTISTS 727)

Straight to the other end of the musical spectrum now for this dead ringer for Tommy Navarro's De Jac monster of a few years back. With a neat Spanish guitar intro and a subtle latin influence throughout, Estelle warns her man to beware of other girls 'with larceny in their hearts' who'll try to steal him away from her, something she's seen happen to some of her friends. Another version



of this song (with slightly different lyrics) appears on the flip of Gerri Granger's "Breakdown" (Big Top 514) but good though it is, it doesn't begin to compare, being noisier, less disciplined and somehow less soulful. Soulfulness is something in no short supply in the Estelle Brown version; my Soul-O-Meter never fell below ninety throughout the whole record, with the needle nudging the red "emergency overload" sector more than once, and there was a panicky moment when I thought I saw smoke.

Something about the latin soul boom of a couple of years back which has struck me is that having faded away

somewhat, as was widely expected at the time, those records which have survived the boom with a general (as opposed to specialist) following (like Tommy Navarro or the Wanderers on UA) seem to be broadly of a similar sort, namely heavy on the soul, light on the latin and predominantly early to mid-tempo. Estelle Brown fits snugly into all of these categories, which is a good omen in terms of its staying power as a biggie, and at the same time presents a puzzle, in that it failed to get the exposure at the same time as the others which would have guaranteed huge dancefloor success, despite having been known in small circles for some time before this. Perhaps the explanation is that because it is so much rarer than the other latin soul sounds (it took me over five years to get my copy), mere chance dictated that no copy presented itself to the right DJ at the time, a considerable drawback with very rare records, despite the soul scene's fascination with them.

In a way, this enforced anonymity has probably done the record some good, by allaying the suspicion of 'bandwagon success' which fell (often unjustly) on some latin records played during the boom. Now, whenever it goes big (and it will!) it now gets to be judged on its own merits, which can only be good news for the record, as it will undoubtedly pass with flying colours.

DRIVEL OF THE YEAR

THE WANDERERS: SOMEBODY ELSE'S SWEETHEART (CUB 9099)

With only one play of this it blew the Soul-O-Meter to kingdom come, such was the massive soul overload, and I had to go out and get a new one. Honestly, what is it with Ray Pollard? Are his tonsils REALLY made of gold (and not the tawdry metal sort either, but the bottomless pure gold of midsummer sunsets)? Or some magical, alchemical substance not known to mortal man? Will we ever come to the end of finding utterly superb records by him?

Here comes another, with him fronting the Wanderers in early soul mode and singing lines like 'I haven't got the right to dream of holding you so tight... and yet I do although I know it's all so very wrong to want you so, because I know you're somebody else's sweetheart' with an anguished frustration almost beyond expression, while the Wanderers themselves perform harmonic wonders, singing 'dibby dibby dip' and what appears at first to be 'Bum! Bum!' but turns out to be the even wierder 'Wung! Wung!'. Staggeringly powerful kettle drums form the base of such a pure and faultless arrangement, with everything so much in its place and so absolutely THERE when it's needed, that words like 'seamless flow' and 'effortless' are almost embarrassingly inadequate. There must be guitars in there somewhere - there usually are even when they're not very apparent - but I can't hear any. It seems to be just percussion and strings. But what



strings! Raw(how on earth can you have raw strings? But they're here and sawing, like 200-year-old Strads, that buzz and sing in glorious, resonating stabs of staccatto. How can you say 'just' strings and percussion about an arrangement like this!

I have a little test of my own to separate the good records from the truly great. Most records have some fault or moment of weakness in them. I find myself thinking 'that would be better if the backing came in a bit earlier' or 'that bit's too crowded/empty'. I still love the record, but am aware of its limitations. However, if I can find not ONE second in a

record which I'd like to sound different, then I assign that record to the ranks of the truly great. 'Somebody Else's Sweetheart' passes the test with colours flying, thereby joining only three or four others of its kind (and one of them's a Ray Pollard record!)

I never like to use the word 'perfect' about any record, as I never know what's next to come around the corner, but the temptation is strong to use it here. Dripping with soul, oh so pure and precise, and packed with those rumbling, bounding kettle drums, this is soul to make you go "AAAAAAAARRRRRGGGHH!" and no mistake. An unmitigated masterpiece, and one of the coming year's top five monsters. Guaranteed.

JOHNNY SUMMERS: I'M STILL YOURS (YORKTOWN 1008)



Suprising, perhaps, to see this included in this column as it was pretty big three or four years ago, but it seems to me that this record has shared the fate of the Turbines record reviewed last issue (and many others in the last few years) of being hotly sought-after by a minority (how big is impossible to say) yet remaining largely unknown to a sizeable group of people who would be only too glad to get to know about it. Particular sufferers have been records which were heavily played at one or two venues, creating a small but intense demand, but which didn't catch on nationally when the expected

rash of copies didn't turn up. As an example, I heard the famed Rose Valentine c/u for the first time only a couple of months ago, despite knowing it well by reputation. I suspect that there would be very few people who could hum every post Wigan record to come up at auction in the last three or four years. One of the hazards of the smaller venue newies scene, I suppose.

Anyway, it's a shame this record is not a little better known than it is, as it's a particularly good one. A catchy guitar riff acts as a run-up before the girly backing teams up with brass, crashing cymbals and a very fluid-sounding keyboard to do their bit with the chorus. Johnny then gets to grips with his Gene Toones like tale of misery and woe, confessing how he can't do without his woman even though she treats him so bad, and drowning in a mire of self-pity when he thinks of the inescapable hold she has over him. Traditional theme, steady beat, everything is sound and surefooted, but the little bit of magic to make the record stand out is provided by the silvery sprays of guitar which punctuate the start of every bar and hang ringing in the air. Little breaks and variations in the pattern sustain the interest, with the brass more prominent towards the fadeout to give full soul satisfaction.

As an interesting footnote for collectors, another take of the record was released, identical in all respects except for the substitution of the words 'I can't let go' for 'I'm still yours' throughout the record. The new title is, naturally, 'I can't let go', and is still credited to Johnny Summers and released on Yorktown. It is even rarer than this (I only know of one copy) and is therefore something of a collector's dream. One biggie, me thinks, (or rather two in this case) which could well do with being just a little bit bigger.

YOUNG HENRY FORD AND THE GIFTS: TWO HEARTS CAN MAKE A ROMANCE/
TREAT HER NICE (ROULETTE 4552)



This record will come as good news to all those who liked the Little Nathalie record which was big a few years ago, since this is, to all intents and purposes, the same artist, the full name of the lot who did 'Teardrops are falling' being Little Nathalie And Henry With The Gifts. I suppose it's understandable why nobody bothered to put all that on tape listings, sales lists, etc, and it does at least explain why someone called Little Nathalie should be singing 'I loved her so' on a record she expected to shift copies of in the early 60s. The answer is that it's not a husky-voiced

'she' singing at all, but the young-voiced Henry who's singing on both records.

This time around his song is a celebration of the joys of young love before there is time for any of the hassles of the sort which bother Johnny Summers to arise, with appropriately bouncing beat springing energetically along and a melody as fresh as April dew. Henry, joined in the chorus by his girl (presumably Little Nathalie) fair bursts with optimism as he sing's the song's title and add's "I think we have a good chance!" There is much in the irrepressible joyfulness of this record to remind me of the happy, carefree feel of some of the 'ultra-oldie' dancers like Bobbi Lynn's 'Jump Back In The Arms Of Love' or The Formations 'Magic Melodies', which find me with a smile on my face rather than gritted teeth when i dance to them. The other side is a stylish mid-tempo thingy with relaxed beat and nice, gradual development of melody, in which Henry tells us a thing or two about keeping the girl you love.

All in all, two good sides for your score or so, making it this month's(?) cheapie and quite a bargain for those who don't waste too much time picking it up, as interest in this one is likely to go on for quite a while. Recommended.

CHUCK TILLMAN COMBO: THE GALLERY (SWIFT 2918)



The first instrumental to grace this column, raising the inevitable question of whether an instrumental can be considered a soul record or not. I won't go into a lengthy debate about this, but will suggest that the absence of a soul vocal is not the same thing as the masquerading of a cringingly trite pop vocal as soul. Reader's ideas about this are welcome. Whatever the case, there has always been enough interest in what we could call 'soul-styled instrumentals' (and I do know the limitations of that term, too!) to warrant a mention for this record.

8 I recently heard a good definition of the difference between a good instrumental and a weak one; the good one 'has lots going on in it', a simple point, but like many simple points, not always obvious, and it neatly explained to me why I find some instrumentals tedious even when they have good melodies. Well, the description 'a lot going on' certainly applies to this record and with it having a decent melody, too, it should satisfy on both counts. It kicks off at full pace with a blast of woody sax and goes straight into a driving, stomping riff sounding a lot like the Phrenetics monstrous 'Michigan Move' instrumental would have sounded if it had had a bigger band. Sax, hammering piano, a decently toned guitar, rhythm and more brass all take turns at leading the track on its breakneck rush, which at some hard-to-believe moments seems even to increase in pace, like when the guitarist takes the lead and lets rip with a blues improvisation that sounds like it's on speed! The record winds up most satisfactorily, with the brass knocking the signature riff for six to fade out with a steaming stomp.

There is a question mark over the matter of whether or not this has been given any exposure in the past at allnighters. Somebody once mentioned to me a vague half-memory of Keb playing it in the early days of Stafford, but Keb didn't remember doing so, so that appears to scotch that. Ultimately, though, what is important is not whether it's had plays in the past but that it's a really first rate instrumental that's crying out for plays today.


Well, that seems to be it for the moment. As always, info, corrections, updates and clashing opinions welcome. In particular, I'm interested in a photocopy, or at least label number for the Johnny Summers variant, opinions about instrumentals as 'soul' and most of all, readers' suggestions for 'unimprovable' records; I think this would give a very illuminating view of preferences on the scene. Anyway, more blurbings next time. Till then, all the best.

Driveller.

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SHRINE RECORDS



"THE WHOLE SAD STORY"

The 12th of May, 1989, looked like being a really good day. I awoke with the knowledge that the interview Adrian Croasdell had arranged for me with Eddie Singleton would see many questions being answered, and many mysteries being solved. I don't think any of us were disappointed with the end result but for me it wasn't quite enough.

Eddie had answered as good as he could but as I listened to the tape afterwards and began trying to check out a few details I slowly realised that there were still a lot of issues to be addressed concerning the real story behind the rise and fall of 'Shrine Records'.

I called Eddie a couple of times in the following months and despite his desire to try and trace members of the Shrine family I just knew that he was too busy. So that left me to do the job. The thought of trying to find these people seemed too formidable a task to even contemplate; I kept thinking about the way that Eddie had said that he was "honoured to have lived long enough to see that this work would be recognised" and it was probably because I felt motivated not only by Eddie's enthusiasm but my own conviction that after so many years of 'taking' it was perhaps time that I tried to give something back.

I didn't exactly know what this 'something' was, or what it would involve, but it just seemed the right thing to try and do. I could easily have turned my back on it, and left the Shrine family to get on with whatever they had been doing since the company closed but that seemed almost unethical. So there I was a man with a mission and not a clue about how to do it - the story of my life !

My first break came last October when I noticed the name Maxx Kidd as being the producer on Rick Webb's latest 45. A call to the offices of 'Washington Hit Makers' later that day would find me harrasing Ron Early, former whizz kid at 'Philadelphia International', to give me a number and address so that I could contact Maxx Kidd. The suprise of the day was that Skip Mahoney had just signed with the company and as he was in the office I had a quick chat with him. Needless to say he didn't know about the popularity of his work in the U.K. and had no idea that 'Janice' had been released on these shores. Infact he wasn't aware that 'Salsoul' had even issued the record in the U.S - one way of avoiding paying royalties I suppose !

I couldn't get Maxx on the phone so a letter was straight in the post. Two weeks later as I was about to leave for work the phone rang, "I'm not in" I shouted to the wife, "just a minute" came the reply, "It's somebody Kidd from Washington". Back through the door like a bolt of lightning and 30 minutes later, trying hard not to be late for work, I knew I'd cracked it. Armed with the telephone numbers of Harry Bass, Sidney Hall and Kenny St. Lewis how could I go wrong.

From that time things have moved along at a reasonable pace and the information I wanted has arrived in dribs and drabs. What will follow is the story of Shrine Records from beginning to end. I'm not going to say that it's perfect and I may have got some things wrong but it's nearly 25 years since Shrine closed down; In that time people forget things, get them mixed up and often lose their sense of the time and place that certain events occurred. Basically this is as good as it's gonna get !

As we all now know Eddie Singleton was born in Asbury Park, New Jersey. Moving to New York in 1956 his intention was to make it as a singer; after a brief recording career he decided being in the limelight wasn't really the thing for him so he started establishing himself as a songwriter, producer, label owner and general entrepreneur. By 1959 he had established an office at 1650 Broadway and before too long he was becoming a man worth knowing. I've found it quite suprising exactly how diverse Eddie's musical interests were; I always assumed that his efforts would have been centred around 'black' music but only a few months ago whilst reading an interview with Tony Orlando, who had massive pop hits in the 70's, I saw Eddie's name mentioned as somebody who had helped him with his career in the early 60's. Although it hasn't been easy to track down discs that Eddie was associated with during the very early 60's it would seem safe to assume that he wrote and produced music of all kinds. We do know that at various stages he worked with artists such as Esther Phillips, Etta James and Billy Stewart. Although he could never have known it at the time his meeting Miss Ray in the Jobete office was to be a major watershed in his life.

Raynoma Mayberry, or Miss Ray as she is affectionally known, a College educated musician and student contemporary of the jazz legend John Coltrane. When she first met Berry Gordy Jr., around 1958, she was married to a local musician, which tells us quite simply why she was known at this time as Raynoma Liles. Sounds stupid I know but I'd never been able to figure that out, it wasn't until Eddie told me at a later date which as you can imagine made me feel pretty dim. By '58 Gordy had made something of a name for himself as a songwriter and producer; his first production had been one of his own compositions, "Ooh Shucks", by the Five Stars on George Goldner's Mark-X label in '57. He went on to write "To be loved" and "Lonely teardrops" for Jackie Wilson which helped establish Gordy as a man worth watching. His business venture with Marv Johnson hadn't been as well received, the 3-D Record Mart they had opened soon ran into financial trouble and was closed. Raynoma and her sister Alice had aspirations to become performers; it wasn't as if they had nothing to offer as Raynoma played 14 instruments, which is only about 3 more than myself !. The first meeting with Gordy took place at the infamous Twenty Grand where they had entered a talent contest. The sisters knew of Gordy's success with Wilson and were aware of his potential as a lyricist and producer; at this time he was still working freelance and producing and selling masters on to other companies.

They were introduced to Gordy by a comedian known as Wino Willy, and they felt that combining their obvious talents would prove beneficial to all concerned. Before too long Berry and Raynoma became lovers, after deciding it was time that they started their own business to try and make some 'real' money for themselves. The story of the formation of the mighty Motown empire has probably been told a thousand times but I have never seen Raynoma being given any acknowledgement for the part that she played in these historical events. The company they formed was called the 'Ray-Ber music & song writing service'; it was a joint venture, a 50/50 partnership, that was registered at the City College Building in Detroit. The next step was 'Rayber records' which had just one release by Wade Jones in January 1959. I don't know at which stage Gordy borrowed the infamous \$800 from his family to start Motown but that fact is not really all that relevant.





The fact remains that Miss Ray was the person who concentrated on gathering local talented musicians and arrangers who were receptive to her ideas about music. She screened the staff and taught them her concept of theory and voicing; her flair for arranging, concepts about backing vocals and rhythm that would enable the musicians to retain a one-ness in terms of the music they created. What she gave to her partnership with Gordy was the nucleus of the 'Motown Sound'. I'm still trying to decide what she got in return.

The end of this year should see the publication of Raynoma's book about her life and relationship with Gordy and the Motown empire. When I asked her if the book would look at her time at Shrine she replied "there may be something but probably only a passing reference". Obviously we will have to wait and see but I'm sure we can be guaranteed a good read.

By about 1962 Raynoma, despite having married Gordy in the interim period, felt herself becoming alienated not only from the Motown organisation, but from Berry himself. They were quickly divorced and in an effort to distance herself from the turmoil and grief she was experiencing in Detroit she decided to move to New York. The move resulted in the opening of the first Motown outpost - the Jobete office. Situated at 1619 Brill Building the office served two purposes; it created some distance between the divorcees, whilst keeping Raynoma in a Motown related job, and gave her the autonomy to search out new songwriting talent.

Her half-brother, Stanley 'Mike' Ossman, now deceased, went with her and possibly sister Alice as well. Within a short space of time a whole batch of new material was being generated from the New York office by the likes of George Kerr, Sidney Barnes, Lonie Levister, Ruby Anderson, Harry Bass, Dorothy Goodman, Gerald Harris, Phil Medley and Eddie himself. What is interesting is that hardly any of the songs generated from the New York office were recorded by Motown artists; some were used by other companies but they seem to be few and far between. Draw your own conclusions from that one !.

Meanwhile Eddie seemed to be doing very nicely. He'd had a couple of record labels, Joker and Keith, and after initially placing his publications with BMI he had transferred his interests to SESAC, and not ASCAP, as we had originally thought. He'd also surrounded himself with young and talented people; many of them going on, in later years, to achieve great success. Included in this group were Harry Bass, Norbert DeCoteaux, Billy Frazier, Millie Dee, Dorothy Goodman and Linda Tate.

Eddie had met a few members of the Gordy family on their business trips to the East Coast, and hearing that Raynoma was in town he visited the Brill Building to extend the hand of friendship.



The friendship initially took the form of a casual professional relationship but as Eddie helped Raynoma to settle in she began to tell him about her troubles; their conversations about Motown and her discontent with the way she had been treated by Berry made Eddie very protective towards her. In time the friendship turned to romance and Eddie and Ray eventually married and had children.

It would seem that their new found happiness was not to last long. The Jobete office was closed down and Raynoma found herself without any source of income. Eddie felt that this was a direct result of Gordy's resentment toward his ex-wife and himself despite litigation they were never able to secure any financial compensation for all of the hard work that Raynoma had put into Motown which resulted in Raynoma relying on Eddie for support.

Other events had taken place which made Eddie suspect that Gordy was not too well pleased with him either; as a result the Singleton's began toying with the idea of leaving New York to try and establish a new life for themselves. Eddie had often been down to the Washington area in the course of his business and he, and Raynoma, felt they could build a label of some note there. Washington D.C. had a large black population and many talented people had originally come from the city; Marvin Gaye, Billy Stewart, The Clovers and Duke Ellington to name a few. With the combination of Raynoma's Detroit dealings and Eddie's New York know how they already had all the talent they needed.

The turning point came in November 1963 when the assassination of John Fitzgerald Kennedy shook America to the core.

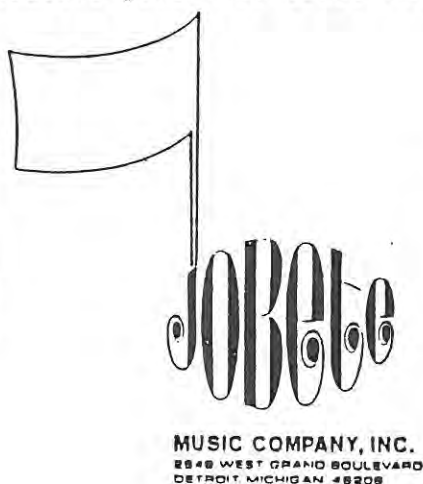
Eddie had always been a staunch admirer of Kennedy and he was deeply upset by his senseless and violent death. In venting his feelings he sat at the piano and began to compose a song, "He went away and left me crying, he went away and left me blue". That song when finished became "She went away", the eventual first release on the yet to be formed Shrine record label.

The decision was taken then to move to Washington to establish a new label. Eddie visited Ziadora Savin, who was the writer relations person at BMI, to see if they would provide any financial support in this new venture. The people at BMI liked what Eddie was planning and they promised to help him with his operating costs for the first six months.

So, motivated by J.F.K.'s death, and a strong conviction that Eddie and Raynoma could be a success in their own right the move was made.

The intention was to create a record company that would provide a complete musical service; from finding and fostering the artists, to recording them and getting their records into the shops. The company was dedicated as a shrine to the life and memory of John F. Kennedy - 'Shrine Records'.

Eddie rented a four storey house on the Thomas Circular and the company was registered as operating from P.O. Box 8108 South West Station, Washington D.C., 20024. There now stands an office block on the site so don't bother asking to look in the basement if you should be passing through Washington - there's nothing there! Harry Bass recalls moving down to Washington in 1964, just after Eddie and Ray. He told me that the major part of that year was spent establishing the business side of the company. It was necessary to make new contacts within the industry, deal with the legal aspects, arrange for the mastering and pressing of the records. As Eddie was still freelancing for anybody who required his services mainly to keep some cash flow the main administrative jobs were dealt with by Mike Ossman.





The publishing company that would handle all of the new songs was formed from the three names of the label owners; Ray, Mike and Singletary, Eddie's real surname, Ramitary Music.

The next step was to establish a team of songwriters, producers, arrangers, artists and musicians who would form the backbone of the company in it's infancy.

Harry Bass had already moved to Washington; he had grown up in New York, which is where he had met Eddie, and had spent his youth singing in various groups as well as hanging around with some high school friends who had a group called Vito & The Salutations. Eddie had signed his group, the Torriadores, to his Keith record label where they became known as the Matadors; a couple of 45's were issued in '63. Additionally he had written tunes for Motown as well as stuff with Eddie amongst others. The Matadors had done some backing vocals for Jackie Wilson, one track that Harry mentioned was entitled "She's alright"; additionally he had spent some time singing with Ray Pollard as a member of the Wanderers, this was only on a short-term basis. Harry's role within the company centred on songwriting, production, and talent spotting. He was responsible for bringing a number of acts to Shrine that he had seen perform at the local Howard Theatre, which held regular talent competitions.

Naturally Eddie played a major part in the company as songwriter, producer and svengali. Miss Ray, because of her sensitive ear and creative flair, handled arrangements on the first batch of releases and the songs that were cut in New York. I'm not entirely sure why her credited work diminished but it was probably because she took a back seat to encourage, or allow, other members of the team to do their own work. Mike continued to write tunes but it appears that he was the figurehead of the company as Eddie was so often away working for other companies; initially being A&R man at Brunswick and then Scepter.

The next people to join the company were local youngsters Maxx 'Carl' Kidd, Keni Lewis, who would later be known as Kenny St. Lewis, and a long time associate of their's Sidney Hall.

Sidney was born in Virginia but had moved to Washington in 1960, where Carl and Keni already lived. They had all been in various local groups with Keni's group, the Lovebeats, having attained a fair degree of local success. They had even been to New York and won a talent show at the Apollo theatre, no mean feat! The line-up at this time included Keni, Tommy Monteir, Gerald Richardson and Jerry, whose last name Keni couldn't remember.

Sid knew Keni from his time as a 'Lovebeat' and there existed a friendly rivalry



between them. In 1962 they met up again. Keni was looking for singers for a new group and as Sid was at a loose end he agreed to go to Keni's house for an audition. Maxx Kidd had just returned from Germany, where he'd done a tour of duty with the Forces. When the three got together a new group was formed, known from then as the Surgeons. In addition to the three vocalists there was a self contained backing band which included; Skip 'Charles' Pitts, on lead guitar, who, after the group split, went on to work with the Isley's, Wilson Pickett, Gene Chandler and Isaac Hayes - you can hear him playing lead on the legendary "Shaft". Ernest Smith was second guitar. Gerald Richardson, an ex-Lovebeat, played drums, and another guy, Eugene, now deceased, played something but I can't remember what!

They met a guy called Fred Mosley, who worked in the construction industry, he became their manager and took them to New York. Here the group cut a disc called "The letter", for an, as yet, unknown label. The disc was a minor hit in a lot of areas and secured them a lot of work in the Baltimore/D.C. area. Eventually the band split with Keni, Maxx and Sid reforming themselves as The Enjoyables. I think at this point there was one extra member in the group, William Britton, it seems that he was not with them for long. It was Britton, along with another singer who was called Famon Johnson, who had done the backing vocals for Billy Stewart. It is easy to understand how Eddie got confused about this as Famon was a member of the Cairos. When one considers that there have been discrepancies about lineups by the artists that were actually in the groups it is easy to see how others who were not that closely involved could make a mistake.

So by 1964 the Enjoyables, now a trio, were making a name for themselves in the clubs. Both Sid and Maxx recall the many friends they made who were top artists of the day, and in particular their meetings with the Supremes and the Miracles. The group became quite friendly with Smokey Robinson who, in addition to seeing them play live, had heard some demo's of their songs. At his suggestion they went down to New York to audition for Motown. I think this was mid to late '63. Although Miss Ray was very impressed by their abilities, her recommendation to Motown to sign the group was not taken up.

Disappointed, but by no means demoralised, they continued to look for a recording deal. One of their next calls was at Capitol Records where they arrived without an appointment. They managed to get Robert Bateman to come down to see them and as Sid recalls the only reason he saw them was because "he thought we were broads... he was a little shocked when he saw we were guys". Bateman survived the shock and after hearing the group do about 30 songs a capella he signed them on the spot. By the Friday of the same week they were in the studio where they cut about five tracks. Two of these, "Push a little harder" and "We'll make a way" were issued in April 1964. I'm unsure as to how well the disc did but they stayed in New York for a while. Here they became very friendly with an all girl trio who called themselves the Gypsies; Sidney was at one point engaged to Shirley Pearce but their plans to marry were thwarted by the day to day hassles of showbusiness.

They all returned to Washington but their lack of positive progression caused the group to split; Sidney began performing solo in the clubs. Maxx and Keni formed other groups and began writing and producing. This was around '65 by which time I think they had all married and started families. Depending on whose version you listen to they either heard about the arrival of Shrine and went to check it out,





or they were contacted and asked to visit. Amalgamating Sid and Maxx's versions what probably occurred is that Miss Ray phoned Maxx and invited them down to the Shrine building. He in turn told Sid and Keni and they went together to see what was on offer. They liked what they saw and all signed. Sid as a solo artist, Keni and Maxx as songwriters/producers and group leaders.

Possibly the last to arrive was the legendary Dale Warren. The son of Raynoma's sister Alice. It's virtually impossible to get a fix on where Dale was at what time but probably prior to moving down to Washington he was in New York working with Ollie McLaughlin. One of the points that Eddie raised in the initial article was how producers and arrangers were not too concerned about being credited for their works. This may partly explain why it is often difficult to obtain written evidence of a persons involvement with certain artists. For example Dale told me that he had been with Miss Ray in the early days of Motown, where he had done a fair amount of arranging - I have yet to see any label credits for that work but assume he was involved in the sessions for which Miss Ray is credited. I think it would be fair to say that the attitude of arrangers and producers began to change when people like Phil Spector received more public attention than the artists under his control.

When I told Dale it was my intention to try and pull together a discography of his work he chuckled, "is that a problem" I said "Not at all" came the reply, "I wish you luck, but I must tell you I've produced or arranged about 5,000 songs, 57 film scores and then there's all the classical music I've been involved with". I decided then I'd never live long enough to do it !.

Now that the team was established the game plan was to establish a local market, and if all went well to have enough material available to move up the extra gear towards national distribution.

In early '65 the first record was sent out for promotion. The tracks by Linda & The Vistas had been cut in New York at least a year previously. Linda Tate had been a singer who had worked with Eddie for a number of years. She was half Indian and had "a voice like a bird". Originating from New Brunswick, New Jersey she had been very active, as a singer, in the New York area. One thing that I still haven't worked out is Linda's relationship with the Ad-Libs. Harry Bass told me that after "The boy from New York city" had hit (January '65), Mary Ann Thomas, the original vocalist had been unable to appear in public, Linda was her replacement and soon became a full time member of the group. It is known that Miss Thomas left the band after their Blue Cat recordings had flopped but returned in '67 when the group signed to Philips. At this time another female singer was in the lineup; one Irene Baker who hailed from New Jersey. Pictured at the top she does look a bit Indian but if it's the same girl I don't know. Bearing in mind situations like the Steve Mancha/Clyde Wilson saga I suppose anything is possible.

The next release came from Leroy Taylor & The Four Kays, though I've yet to hear backing vocals on the track !. This 45 definitely got general release though I'm not convinced that the Linda Tate track did.

Distribution at this time was out of the back of a van, Harry and Mike would take stock round to the local stores where they had secured a C.O.D. arrangement. It was at this point that Eddie sketched the eternal flame logo that would become the

trademark of Shrine; little did he know that years later English record collectors would spend hours trying to decide what exactly it was supposed to represent!. By this time Shrine had a full time 'Promotion Rep.' whose job it was to get as much radio and media exposure as possible. The next release by Jimmy Armstrong, cut in mid '65, realised better sales. Jimmy, who I am fairly certain is now deceased, had other recordings issued on Enjoy, as did J.D. Bryant, Brothers 3 and Shrine's sister label Jet Set. Next one along was the monumental Ray Pollard 45, as Eddie explained "I invited him to come to Washington since he (Ray) called me and said he was trying to do something as a single since the group (The Wanderers) couldn't hold together". Ray's three day stay in Washington, whilst not advancing his career as he'd hoped, gave us one of the best double-sided slabs of soul ever to come out of America.

Shrine 104 was the first of two releases by the Cautions; a Washington based group described by Harry Bass as "tall and slender..they were good dancers who were really into the Temptations...Joe Clyburn was the lead singer, I don't recall any other names...the group worked hard but there were some problems with alcohol and they broke up". Dale recalls them as being "our bread and butter group... they sold a lot of records and helped the money come in". "Watch your step" was the first 'hit' of any note that the label had experienced but as Dale remembers "it was funny..we were actually selling more discs on these artists in New York than in Washington... local support for our product wasn't as good as it could have been...still we were doing okay".

As mentioned previously Eddie was still freelancing his talents; in order to try and promote material from Shrine he had flown down to New York to play some of the tracks to Jackie Wilson and Nat Tarnopol. "I believe I'll love on" recorded by Jimmy Armstrong on the 19th July '65 particularly interested Wilson and subsequently he recorded it using the Shrine arranged backing tape. The sale of the master to Brunswick on the 11th August resulted in Eddie securing the job of A&R Director. His time at the company ended around March of the next year because of problems he was having with Tarnopol; he then moved on to occupy the same position with Scepter records in New York. The Brunswick period also saw Dale Warren doing work with Wilson closely followed by Maxx and Keni.

Talent was flocking to the building all the time and two promising local lads were taken on board to help with the studio work. Freddie Perren and Fonce Mizell started a partnership that would see them work together on many occasions. They went on to work with the Tavares, Sylvers, Michael Jackson and Edwin Starr to name but a few. As the word of Shrine spread throughout the city a group of Italian socialites who had a passionate love for 'soul' music were about to start their own company - Jet Set records.

As I said at the start getting an exact fix on when certain events took place hasn't been all that easy and I'm not sure if the Shrine/Jet Set deal was made before or after the release of Shrine 106 - The Epsilons.

Eddie graphically described how he was visited by Leon De Young, Dimitri Villard, Blair Butterfield and Christopher Cerf; friends from their days at Howard University. In return for the Shrine musical know-how an investment group was set up that gave a large cash injection into the Shrine operations.

The two labels became so entwined that Dale, Miss Ray and Eddie provided a lot of



Leon & Eddie





input into production and arrangement, in addition to providing 'Ramitary' songs and even Shrine artists, like Jimmy Armstrong.

Eddie had also set up a deal with Ed Green, the owner of Edgewood Studios, which enabled the artists to record as and when they needed. After Shrine closed Ed also had the good sense to keep a fair amount of the masters which he duly returned to Eddie.

After the Cautions had hit, don't ask me what happened to 105 though I have a sneaking suspicion it was set aside for Tippie & The Wisemen, a local distributor by the name of Jim Schwartz called Eddie - "he said..you are missing so much in the market you really need to be with us". So a deal was struck and 'Schwartz Brothers Incorporated' became the official distributors of the Shrine catalogue.

The first (known) release under this new arrangement was the Epsilons. The label no longer displayed the words "Distributed by Shrine Records Dist. Corp.". So with good distribution, public support, money in the bank and the all important airplay the Epsilons became a hit. The group were a trio, consisting of James Duval, who can be heard playing guitar on the single, Stan Williams and one other unremembered guy. Recorded on the 20th January 1966 the disc marked the second phase of Shrine's planned assault on the music industry.

January was a time of frantic activity in the Edgewood studios as tracks by Eddie Daye, Les Chansonettes, D.C. Blossoms and Sidney Hall, amongst others were laid down. In the context of this second phase of product then Eddie was accurate when he said "I had pressed up all of those records just about at the same time over 90 days or so". He wanted to ensure continuity of product and be ready with stock available to put in the shops. Unfortunately this wasn't to happen but more about that later.

Shrine 107, the D.C Blossoms, composed by Keni Lewis, should have been the next smash. This all girl trio who are fondly remembered as "fat, healthy girls" by Maxx Kidd were all powerful vocalists and probably provided much of the female back-up on other recordings. Their names or whereabouts are at present unknown although it is thought they are still living in the Washington area and possibly still performing. When listening to tracks cut as a solo artist by Keni Lewis I was amused at the way in which he'd used the D.C. Blossoms tracks as a basis for his new songs. His 45 for De-Vel records, "Ain't gonna make it easy", borrows the majority of it's lyrics from "Hey boy". His Buddah outing, "What's her name" continues the theme of "I know about her", in which the girls relate the tale of finding a phone number which belongs to another woman who is obviously friendly with the man in the tale. Keni's track takes it a step further when a girl, whose phone number he used to have, calls him but he can't remember what she's called. The last time I spoke to him I wasn't aware of his solo recordings, which is a shame as I could have asked him about the reasons for doing it.

J.D. Bryant, from Carolina, was another casualty in Shrine's downfall. The track was almost certainly cut in New York some time previously and brought down to Washington. He recorded for a number of other labels including Enjoy and Alfa and although his present location is not known he is believed, by me anyway, to be still living in New York.

Sidney Hall, whose pre-Shrine days have already been discussed is one of the nicest blokes you could ever talk to. I remember the first time I tried to contact him I

spoke to his wife as he was out. I explained to her my reasons for calling and she was speechless that after so many years somebody from England, of all places, should be enquiring about his work at Shrine. She knew about his recordings as he still had copies of some of his records which he played sometimes. When I called back to speak to Sidney he at first wouldn't believe I was genuine and thought I was a friend attempting a practical joke. We chatted for quite a while and as always he was very helpful. When I asked how well his Shrine 45 had done he said, "I haven't got a clue!, I don't know if it sold anything at all, I don't even know if it ever got released". I think the probable answer is "No, it didn't!".

When Shrine closed Sidney became a member of the legendary Flamingos, following in the footsteps of people like Tommy Hunt and Larry Clinton. He sang lead on their 45 "Itty bitty baby", a Keni Lewis composition released in November '66. Another indication of when Shrine had ceased to trade by. He also said he had been with the Flamingos when they had been big with "The boogaloo party"; as this was issued originally in January '66 I assume he meant when the record had hit again in '69. Although he hasn't been involved with the music industry for a number of years the recent turn in events has made him keen to get into a studio again - I only hope that something happens for him, as well as the other artists.

Little is known about Shirley Edwards at the moment but I'm working on it!. Her tracks display power that is not that often heard and her voice is nicely backed-up by Maxx Kidd, Sid Hall and the Cairos. What a lineup!. When I spoke to Shirley for the first time about a month ago she had only just heard about the interest on these shores in Shrine. Harry Bass, in a bid to try and trace more members of the 'family', is running ads on Washington radio hoping that they will respond. This, I think, is how Shirley Edwards, or Shirley E. Fox, as she is now known found out. She told me what a great time they all used to have and how disappointed she had been when the company folded. She originally joined Shrine as a group member along with her cousins Marietta Anderson and Sylvia Hampton. Together they had worked with Billy Stewart, another cousin, as are David & Jimmy Ruffin and Little Richard. Her 12 aunts and uncles managed to produce some fine vocalists! We discussed the demise of Shrine and she was angered by the stories of foul play. I pacified her by promising to send some tapes over; she was so excited that she was at last getting copies of her work back. "I had a copy of my record but my agent was trying to put this deal together for me and he kept asking for it so he could put it into my portfolio. I didn't want to let him and I held out for about two weeks, in the end I let it go as he promised to return it but, you know I never saw him again. I never did get my record back"; all I can say is some guy's have all the luck!. Post-Shrine she spent some time in Memphis working for Dale Warren as a backing vocalist before returning to Washington. Her chance for a really big break came from Dale Warren; "He called me long distance and said he had been offered this film and he wanted me to do the title song. He needed an answer really quick so I talked it over with my husband and he just wouldn't let me go, we argued but he just wouldn't hear of it. I had to turn the offer down but I'll tell you it was the biggest mistake I ever made. You don't have to tell me, I know, I blew it". I told her anyway. Dale recalls the same events and added "I had a 10 day option on the soundtrack, Al Bagola (my spelling), had approached me, he needed an answer real quick. In the end the other singer's agents had got it as they offered to put up the money for the production costs". The film was 'Goldfinger'. The other singer was Shirley Bassey.





The Cairos was a group headed by Keni Lewis and it included a few of his old friends. The line-up was Keni, Famon Johnson, Gerald Richardson, Tommy Montair, whose deep vocals can be heard best on the intro of "Stop overlooking me", and one other who Shirley recalled as Wilford Ruffin; he is actually her cousin and still lives in Washington where he is a chauffer. Tommy went on to have a one man show which apparently did really well, infact well enough to get him on at the Apollo and also as a support act for the O'Jays. His act involved him strapping 10 or 12 tambourines to himself and, I suppose, he played songs on them. That's why he's now known as 'Tambourine Tommy' - I kid you not, he and Harry Bass were having a good laugh about it a few weeks ago when Tommy popped round on his scooter.

Eddie Daye is fairly well known to us for his work on labels such as Cadillac, Falew and his own Dayco label. I've tried to contact Eddie on numerous occasions but he seems to have this aversion to answering the phone!. He still lives in Washington releasing the occasional record on Dayco, otherwise he's occupied running an upholstery store - buy an armchair of him and see what your mates say. Bill Dennis is another artist as yet unlocated but we're hot on his trail. Born and raised in Baltimore he had always wanted to be a singer and had practiced for hours before auditioning for Shrine. Eddie and Harry liked him so he got a deal. Afterwards he became a DJ for WHUR, Howard University Radio, where he worked for about six years before moving on to the 'Voice of America' network. Despite lots of calls to trace him I didn't get anywhere but Harry thinks he knows where to find his mother so we could soon be in business.

Les Chansonettes were also from Baltimore; a trio of girls who were high school age. Harry took a special interest in the group, "they had never been in a studio before and were a little nervous...I remember their mother used to drive them in and acted as a sort of chaperone...I spent hours rehearsing them to build their confidence...one of them was called Delores, I don't recall the names of the others". The songs chosen for the groups debut had actually been in existence since the New York days. Both of the songs were published by T.M. Music, a firm owned by '60's teen idol Bobby Darin who had purchased Trinity Music as a going concern in February 1963. Their office was situated next to Jobete's in the Brill Building. Rudy Clark, the only black songwriter at TM, had written a song called "Deeper" which he'd cut a demo on and had then taken round to Miss Ray. His hope was that the song would be placed with either the Marvelettes or the Vandellas but that was never to be. Harry, who was a friend of Rudy's then wrote "Don't let him hurt you" and placed it with TM for publishing. When the move was made the demo went with them and as Harry liked the song he decided to use it for Les Chansonettes. They managed at least one more release after Shrine and then faded into obscurity. Again it's thought they are still resident in the Washington area so the search continues. As a point of interest one other song from the New York days was recorded at Shrine; "Mind in a bind" written by Eddie about his relationship with Miss Ray was used by the Epsilons. Ironically it was published by Jobete but remained unissued until after Shrine closed when it was put out on Hem records.

Finally, of the groups who had records issued on Shrine, here's the last. The Enjoyables. I don't know much about them at this stage but think that Maxx Kidd

was the only remaining original member. Oddly enough the tracks were recorded as early as July 1965 and for some reason weren't even scheduled for release until the following year.

So what about the artists who didn't have their material issued that has, thankfully, turned up with the masters that Adrian Croasdeall persuaded Eddie to get out of his garage. Perhaps the one of greatest interest is the Prophets, "One gold piece" with it's awesome sister track "Huh baby", now available on the orgasmic Shrine LP, is believed to be one of the missing Shrine releases. Maxx Kidd who wrote and produced the tracks was very certain that the Prophets was pressed up for release. Dale Warren echoed these sentiments "I remember that..we definately sent out promo copies on it". I think we can safely assume that out there somewhere is a copy of The Prophets on Shrine..what a thought. The other missing release I've been able to establish is by a group called the Cavaliers; the tracks being "Do what I want" and "Hey girl". Unfortunately that's all I know, I have no idea who wrote or produced the tracks and have no information about the group - sorry!

The remaining masters contain some interesting material; Leroy Taylor & The Four Keys "I ain't worried 'bout you" is uptempo with Cautions sound-alike backing vocals. "Take it from me" by Tracey is an alternate version to that issued by Barbara Long on Jet Set, a mid-paced song with some nice vocal work. An instrumental by Eddie Daye called "Monkey" which has a lot of screaming on !. "Your my only love" by the Counts, recorded on January 25th '66, is already available on the LP. The Counts were a group of young lads, whose line-up included Richard and Money, they were very popular with the local teenagers. They came to Shrine after Harry Bass had seen them winning a talent show at the Howard theatre.

Little Bobby Parker's alternate version of "I won't believe it 'til I see it" is mindblowing; commanding much greater vocal control than is evident on Jimmy's rendition turns this into a floorshaker beyond belief-watch out for it. Another Armstrong track "It's gonna take love" is reasonable as is his version of "I believe I'll love on" - that's on the album. One of my favourite tracks is the Cautions wild version of the Beatles song "I want to hold your hand"; believe me this is wonderful, Eddie likes it as well !. There are a couple of tracks that are as yet, by me anyway, unidentified; "Don't let her walk away" is a beaut of a down-tempo track with some neat harmonies while "Peaches baby" is simply a backing track with a bit of oomph behind it.

The final unissued track, which is on the album, is by Tippie & The Wiseman and there lies another story. The Clovers had been issuing records since 1950 with their time at Atlantic being the most prolific. The original group all hailed from the Washington area and naturally over the years the group line-up changed. By 1961 the group had split and then re-formed as two seperate Clovers; one led by John "Buddy" Bailey, the other by Harold Lucas. It is Lucas's Clovers that we are most interested in. The line-up had Lucas, Robert Russel (bass), Roosevelt "Tippie" Hubbard (lead) and James "Toy" Walton (tenor). Russel subsequently died and was replaced by John Bowie. One other member, Al Fox, joined at some stage and he is now the only survivor of the group. When they signed to Shrine in '65 they were still performing as Tippie & The Clovers to earn some money. Their change in musical style needed a new name so they were contracted as Tippie & The Wisemen. "Wait till I get there", recorded on June 16th 1965, is an excellent slab of down-tempo soul and it's worth buying the album for that track alone.





Before I move on I'm sure many of you are now wondering when all of this stuff is going to be available. The answer would seem to be that it's up to you; by that I mean for a second album to be issued requires the first one selling well enough to make it worthwhile. If you've been sufficiently interested enough to read this article then you need to buy the album. I fail to see how anybody could object to paying £6, or so, for an LP that contains so much top class material. For your money you'll be getting the Cairos, Shirley Edwards, Cautions, Eddie Daye, Ray Pollard and more- buy it or burn in hell - enough said !

Back to the story then. The Epsilons had hit and things were ready for the big push; Eddie had the next batch of scheduled releases pressed up so there would be no delay in getting the discs into the stores. That's when it all went wrong. As far as I've been able to establish there were a number of factors that contributed to the demise of the label; firstly Eddie's hectic work schedule was making him ill. Constantly flying between New York and Washington, trying to maintain two jobs as well as coping with everything else was taking it's toll. The man who dealt with promotion was coming back to the office saying he was experiencing difficulty placing the product with the radio stations. For some reason the DJ's were making excuses about not being able to play the discs. When pressed for specific reasons a few mumbled about "Compromising their position" and "not getting product from other companies" if they didn't do as they'd been told. It soon became evident that something, or somebody, was working against them blocking their chances of getting the all important air play.

So a vicious circle began; without airplay and media exposure no demand was created. Without demand stores weren't willing to take the product. Starved of commercial outlets the distributors didn't bother trying to push the vinyl. It would seem that in addition to holding the Shrine stock the Schwartz brothers were also the main distributors of the Motown catalogue in the D.C. area. It doesn't take a genius to conclude that a few words in a few ears can soon make it obvious about what is the best thing to do. I tried to contact Jim Schwartz to ask him about this but couldn't get hold of him; I also wrote but my letter remains unanswered.

Derek Pearson, in the first Shrine article back in December '86 put forward the theory that "because Berry was bitter at his wife's infidelity he got his mighty Motown empire to block the distribution of Eddie Singleton's Shrine releases".

Eddie supported this theory with constant references to the attitude that Gordy had towards himself and Raynoma; "had I not been so besieged with mental problems and physical stress of being involved in this fight between ex-wife and ex-husband, I probably would have fared better..." And "it has never ended this vendetta he took against her. It has affected me because first of all I couldn't believe that he could be so obsessed in creating turmoil". It speaks for itself.

In the course of my conversations with other members of the Shrine family it became fairly obvious that they had not been that aware of the problems being experienced by Eddie. None of them could really give an explanation as to why Shrine had folded. That was until I spoke to Dale Warren; he laid the blame firmly at Gordy's door, and I'll tell you he wasn't polite about it either. He said about the company "it never should have gone down the pan, we had so much going for us, so much talent, we should have been big...I'll never forgive him for what he did". I rest my case.

As the company had been unable to achieve commercial success in face of the external factors working against it the decision was made to close the company. The closure came in late '66 when it was placed into liquidation and by early '67 it had been declared bankrupt. As Eddie recalled "we were out of money and I was out of energy....the blackest day in my life was when I called the meeting and had them all in the office. I couldn't continue on...I walked away and didn't want to look back, it was too painful.". The concept of pain associated with the closure of Shrine was something all of the Shrine family have spoken about. I remember calling Harry Bass as I'd been expecting a package from him, "You know" he said "You've stirred up so many memories that even after all of these years I'm still trying to come to terms with the pain. I still have a lot of emotions to deal with". Before I move on I'll let Sidney Hall have a few words; "To be honest with you even now I sometimes find it very difficult to talk about Shrine because it meant so much to all of us. I really believe to this day we could have been as good, if not better, than Motown...we had fantastic talent, we had great songwriters, we had great producers, we had Dale Warren a great arranger, we had everything going for us. I don't know what happened, I really don't. I really believe that Eddie had a great vision, I think that he did everything in his power to bring this off, maybe made a lot of mistakes, I don't know. But I know it was a sad day when we all found out Shrine records would no longer exist. It was a day that I'll never forget. But hopefully this thing that's happening in the U.K., something good may come out of it, where people will know about Shrine records and the Shrine family. We did everything we could to make it happen and more than likely most of the stuff was out of our control...some of the other people I haven't seen in years will hear about it and it will make everybody feel good about the effort that we all put into Shrine, the company that we loved so much".

If all I've managed to do by tracking down the Shrine family is to give them a sense of reward and achievement then that's enough for me. To actually hear the responses from people when you tell them that their work is appreciated and respected is a real buzz - you ought to try it.

Finally then the question of the rarity of the Shrine releases needs to be addressed. This is the one that's really been the most puzzling and I didn't honestly think I was going to come up with a conclusive answer. Eddie obviously didn't know what had happened to the stock but 2 500 copies of each disc to disappear into thin air is a lot of vinyl. Of the discs taken by the artists very few seem to remain; Keni and Maxx thought that somewhere they might have one or two. Shirley didn't have any nor did Miss Ray or Tommy Montair. Harry had three records, one of which, the D.C. Blossoms, he sent to me and Sidney had a couple of things, one being a copy of his own 45. Dale Warren at one time had almost everything; he told me that it had been his habit to try and keep copies of all the work that he was involved in as well as detailed information about recording sessions etc. That was fine until when living in New York, in the mid 70's his apartment was burgled, his memorabilia was left behind but the intruders set fire to the place and everything he owned was reduced to ash. I could weep.

The initial releases sold fairly well. The biggest seller, the Epsilons, is without a doubt the easiest 45 to locate. Every release after this is rare, so why ?. What seems to have happened, according to Dale Warren is that the stock of the discs were located at the Schwartz building. When the label ceased to exist Schwartz had a storage problem and arranged for the stock to be transferred to Waxy Maxys until he



Harry & Keni



decided what to do with it. The following year Waxy Maxy's was burnt to the ground and with it went all of the remaining Shrine stock; obviously some discs managed to escape the inferno but not enough to go around !. All of the proposed releases, from the D.C. Blossoms onwards, were never formally issued and it is therefore highly unlikely that any copies made it to the shops. Jerry Jacobs, a Schwartz Bros. employee for 28 years, had no recollection of Shrine but assured me that any old stock was destroyed prior to the companies relocation about 7 years ago. I hear that John Anderson visited the building just before the move but didn't find any Shrine 45's. I can't discount the possibility that somewhere they may be a pile of records waiting to be found but in view of what I've been able to establish I feel it's not that likely. So the mystery seems to be solved. Well I think so anyway !.

There it is then, the whole sad story of Shrine Records. Luckily for us the story didn't end there; the enthusiasm and commitment of U.K. dealers and collectors has kept the Shrine flame burning and as a result the Shrine family should soon be having a long overdue reunion in Washington D.C.

Post-Shrine Eddie and Miss Ray went to work at Motown and then continued working in the industry in many capacities; Eddie was Nina Simone's manager for about 5 years and has been very involved with television and film projects. His company 'Tarca Int.', which benefits with some input from Miss Ray, now concentrates it's efforts on media activities. He's still happily married to Barbara Randolph who, in January '89, introduced Adrian Croasdell to Eddie whilst in London where she was cutting tracks for Ian Levine's MotorCity Records. A twist of fate if ever there was one !

Keni and Maxx worked in Chicago for a while before moving on to pastures new. Keni becoming a top producer with many acts and Maxx masterminding the 'Go-Go' scene in his native Washington. Harry ran a label with Maxx in the early '70's but is now 'retired' from the music industry, as are most of the other artists, although he still plays the guitar in his spare time.

Dale Warren ended up at Stax though somewhere along the line he slipped back to a city called Detroit to write and arrange a few tunes. He now lives in California where he spends his time as the Musical Director & Conductor of two Symphony Orchestras; that's in addition to running a record company and performing as a world-class violist !

Two pieces of trivia I forgot to mention earlier; "Fall guy" by the Cautions was a Shrine production that Eddie took to Scepter again in his efforts to secure wider recognition for the companies talent and the Fawns, who recorded for CapCity, were another act scheduled for the Shrine treatment. Harry recalled that one of their names was Shirley Young, or Goins, and felt sure they eventually became the Fuzz who had records issued on Calla in the '70's.

I wouldn't have been able to do all this by myself so I need to say thanks to a few people; the Shrine family for their help and support. My wife, Lorraine, for putting up with the phone bills and stacks of paper that have littered the house. The following for assistance with research and photocopies of records; Adrian Croasdell, Rob Wigley, Derek, Mick Patrick, Steve Armitage, Rob Hughes, John Lester, Dave Appleyard, Nigel Parker, Simon Twiddy, Steve Handbury, Nick Brown, Carl Fortnum, Ted Massey, Ian Clark, Guy, Paul Donnelly and Gary Spencer. Thanks.

Andy Rix
September 1990.



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AT THE DARK END OF THE STREET

RECORD REVIEWS.....ANDY WHYTE

CHUCK JACKSON: GOOD THINGS (KENT CD)

AARON NEVILLE: TELL IT LIKE IT IS (ACE CD & LP)

This 24 track CD only release by **Chuck Jackson** is essential for all CD owners: it is a compilation of the 2 LPs already issued by **KENT** along with the obligatory unissued tracks (in this case two and both of the usual high standard we have come to expect of such hidden gems). Like other material from the **WAND** vaults it inhabits that area of Soul where a number of styles come together and as such is likely to appeal to fans of the New York sound as well as those who like their soul on the Deep side. All the favourites are here from "Tell Him I'm Not Home" to my top one, "These Chains Of Love" (a real stormer that never fails to stir). The first of the unissued tracks, "Where Do I Go From Here", sounds like a Drifter's song delivered in Chuck's inimitable style; the second, "What's With This Loneliness", is a gentle floater with a haunting sax backing. If you've never bought a Chuck Jackson record start with this CD; if you have buy it anyway to replace your scratched and worn copies.



chuck jackson



After years of relative obscurity the Nevilles seem to be everywhere at once. This release is a reissue of the rare and hard to find **PARLO** LP; it is a straight reissue with no bonus tracks and with a playing time of about 35 minutes it does not represent the usual value for money approach that we've come to expect from **ACE**. That apart it should please fans of Aaron and the Orleans sound. The album is typical of its time: it contains a hit single (in this case the title track), some lesser songs and then those included as filler. Despite all that it's pleasant to hear Aaron on ballads like "She Took You For A Ride" and "Love, Love, Love"; however, I draw the line at the novelty number "Space Man".

LITTLE MILTON: TOO MUCH PAIN (MALACO)

JOHNNIE TAYLOR: CRAZY 'BOUT YOU (MALACO)

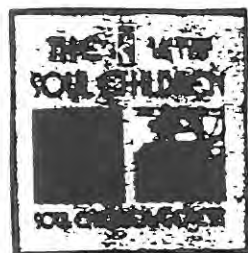
THE JOHNNY OTIS SHOW: GOOD LOVIN' BLUES (ACE)

LYNN WHITE: THE NEW ME (CHELSEA AVENUE)

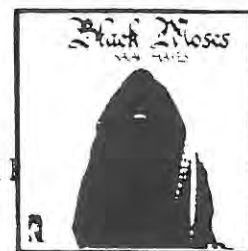
In recent years there's been some criticism of **MALACO** releases: a sameness, a production line-like quality, a lack of freshness and surprise. For me Malaco represents consistency - a label which allows artists to do what they're good at and doesn't respond to every passing whim (I know there have been exceptions, but they have been exceptions and not the rule). The **Little Milton** set is a solid one with a hard blues sound predominating; soulful tracks are less in evidence though "The Woman I Love" is the kind of ballad that Milton excels at. Other outstanding tracks include the rocking "Bad Dream" and "Gonna Start A Rumor". The Johnny Taylor set is more varied and contains some excellent songs: "I Was Looking For Somebody" (which **Dan Penn** had a hand in writing), a reworking of "For Your Precious Love" (with a great rap intro), "Without You" and "Still Crazy". The Johnny OTis Show album is just that - a show. From the opening track "Ida Mae" it parties along mixing wonderful slowies like "Loving You Is All I Know" with rockin' blues like "Your Last Boogie". A great party LP, my only regret is the lack of decent sleevenotes and detailed credits. A new album, a new label but "The New Me"? Not really. Apart from the use of synthesisers there's much on this LP which could have fitted on her earlier **WAYLO** LPs. That said it's not at all a bad album (if you can accept the synthesisers). For me the best tracks are the husky voiced "My Sex Machine", George Jackson's "If I Could Open Up My Heart" and her duet with J Blackfoot on "May The Best Man Win". Not Lynn White's best LP but still worth a play or two of anyone's money.

SOUL CHILDREN: SOUL CHILDREN/GENESIS (STAX CD)

ISAAC HAYES: BLACK MOSES (STAX double CD)



towards the end of the seventies many Soul fans lost interest in the music (Disco is often blamed for this); then as the eighties got under way one record was issued which drew them back. This was "Taxi" by "overnight success" **J Blackfoot**, who had been around for a good number of years, paid his dues and achieved a fair amount of success. **J Blackfoot** was a mainstay of **The Soul Children** whose first and third albums have just been reissued on one CD. With a total playing time of nearly 80 minutes this is excellent value and a timely reminder of this quartet's vocal excellence. The first LP consists of **Hayes/Porter**



your taste runs to ballads or uptempo numbers there's something here that will please. Standout trackouts include "Give Em Love" (which is reminiscent of Sam and Dave), "Move Over" and "When Tomorrow Comes" (two ace ballads) and the two part "The Sweeter He Is" (archetypical secularised Gospel). Myself, if I had to choose, I'd go for the **Genesis** album which was produced mainly by **Jim Stewart** and **Al Jackson** with the songwriting being handled by a number of writers. From the album's opener, "I Want To Be Loved", you know they mean business; my favourites include Tommy Tate's "All That Shines Ain't Gold" and Homer Banks' funky "Get Up About Yourself". Two excellent LPs on one CD - what more could anyone want? Buy it! OK the title ("**Black Moses**") is a bit over the top and the sleeve picture is hard to take but there is no denying that **Isaac Hayes** is a performer/writer of important stature. With this reissue of his 1971 double, **Ace** enable the listener to continue to reassess Hayes' work. So what do you get? Well it's mainly covers with a few originals delivered in Hayes sensula style. There are versions of "Never Can say Goodbye", "Nothing Takes The Place Of You" (which though very good never reaches the heights of **Toussaint McCall**'s original), "Part Time Love" etc etc. Perhaps the best covers are those to which Hayes has added his introductory raps (on say "A Brand New Me") and takes the song for his own. There is nothing here which matches the excitement of his greatest moment (Shaft) but for all that it is an enjoyable adult late night album.

WARREN LEE & JOE HAYWOOD: DEEP SOUL CLASSICS Vol 16/LOVE FOR ALL SEASONS (P-VINE)

VARIOUS: TRIPPIN' ON YOUR SOUL (KENT LP)

VARIOUS: SAFE SOUL Vol 2 (SOUTHBOUND CD & LP)

Recorded in New Orleans and produced by **Allen Toussaint** and **Marshall Sehorn**, **DEEP SOUL 16** won't disappoint fans of New Orleans music; however, Deep fans are likely to be less well pleased since ballads are less well represented. There are nine songs written and performed by **Warren Lee**, of which the ballads "Just Like A Woman" and "A Lady" stand out above the rest. **Joe Haywood** has only 5 songs and I enjoyed his performance more. Worth looking out for are "Hand In Hand", "Say You Will" and "I Wanna Love You". All in all, this album is interesting rather than essential and one of the weaker releases in the Deep Soul series. **TRIPPIN' ON YOUR SOUL** contains 14 tracks from the **STAX** vaults. Taken from albums and 45s there are only 2 obvious/well known tracks- **Rance Allen**'s "Ain't No Need Of Crying" and **Barbara Lewis**'s "Baby That's A No No". Of the rest, tracks to look out for include "Special Kind Of Woman" (a nice mid-paced floater from **Paul Thompson**), **Johnny Taylor**'s inspired "Born Again" (in which he declares he's been born again as a domesticated man), **Margie Joseph**'s epic "Taking All The Love I Can" (which soars and soars), **John Gary Williams**' "Come What May" and "Did My Baby Call" by **The Mad Lads** (the album's top track - it's about time **KENT** issued a Mad Lads compilation). A recommended set, this is the kind of LP Kent has built its name on. **SAFE SOUL vol 2** contains nine tracks from the **FANTASY** label and three from **STAX** (which Fantasy took over when it crashed). That said the work of the two labels fits well together in that both have a sophisticated sound. Less raucous than the Soul sound of the 60s this compilation is worth your attention. Highlights include **The Emotions** uplifting, "Shouting Out Love" (with its infectious hook), **David Simmonds**' mellow "Hooked On You", **Johnny 'Guitar' Watson**'s slow funk "It's Way Too Late" and **Shirley Brown**'s "Love Starred", which smoulders along at a medium pace. This is the kind of compilation that makes you want to search out albums by the featured artists.



MAXINE BROWN: OH NO NOT MY BABY (KENT CD)

INEZ FOXX: AT MEMPHIS AND MORE (STAX CD)

JOE SIMON: THE SOUNDS OF SIMON/COUNTRY SIMON (SOUTHBOUND CD)

This CD only compilation of **Maxine Brown** is taken from her two **KENT** LPs (Kent 28 & 47) and so contains no new tracks. However, with a playing time of over 70 minutes and 28 tracks, it represents excellent value for all those who've invested in CD players. A recommended release it's almost a companion piece to the **Chuck Jackson** CD. Best remembered for her hit (with her brother), "Mockingbird", **Inez Foxx** is a much underrated performer. For those who bought the Memphis album first time around this CD reissue is welcome on two counts: the sound quality is amazing (I don't want to get technical but listen to the tambourine on "There's A Hand Reaching Out"); and there are 5 bonus tracks, two of which are previously unissued. Apart from "Mousa Muse", which is an interview, every track on this CD is a winner from the electrifying "Circuits Overloaded" to the two previously unreleased gems, "I Just Want To Know (Before You Go)" and "He Ain't All Good But He Ain't All Bad" (why were these never released before?). For those who enjoy the rich honey-soaked voice of **Joe Simon** this 19 track CD won't disappoint. From **John Richbourg's** production stable, these tracks are typical Southern Soul (when Blues is tinged with Country). Favourite tracks are the heart-rending "Your Time To Cry", the awesome "Georgia Blue" and the country ballad "Woman Without Love"



THE MAD LADS: THE MAD, MAD, MAD, MAD, MAD LADS/A NEW BEGINNING (STAX CD)

THE EMOTIONS: SO I CAN LOVE YOU/ UNTOUCHED (STAX CD)

THE BAR-KAYS: GOTTA GROOVE/BLACK ROCK (STAX CD)

THE MAR-KEYS: DAMIFIKNOW/MEMPHIS EXPERIENCE (STAX CD)

ALBERT KING: WEDNESDAY NIGHT & THURSDAY NIGHT IN SAN FRANCISCO (2 STAX CDs)

Those of you who bought last year's **STAX** vocal groups sampler, **Just A Little Overcome**, will be pleased that the **THE MAD LADS** have now been given a release in their own right. Of the two albums here the first and earlier one is the stronger: its songs (there are 12 of them as opposed to 8 on "A New Beginning") are shorter and less ambitious artistically and they work better. Nevertheless the CD is one worth acquiring. **The Emotions** CD contains 22 tracks of sweet Southern Soul which shows that the North did not have a monopoly of the female trio sound. Much funkier than **TAMLA**, this should satisfy both Southern and Girl Group fans. Better known for their backing work both the **Bar-Kays** and **Mar-Keys** tended to do covers on their own recordings and these (mainly) instrumental versions don't really work as well as the originals because when you hear them you think of the originals and rush to play them. That said they make excellent party music. When **Albert King** played the Fillmore in 1968, **STAX** were keen to capitalise on this and the obligatory live LP (**LIVE WIRE/BLUES POWER**) was released in '69. Now over 20 years later these two CDs make available some blistering blues performances recorded then but never released before. If you like **Albert King**, you'll have to have both - there's no choosing these two.



THE PENGUINS: EARTH ANGEL (ACE CD)

PERCY MAYFIELD: POET OF THE BLUES (ACE CD)

JESSE BELVIN: THE BLUES BALLADEER (ACE CD)

Recorded in the '50s these 3 releases are key parts of Black Music's heritage. Almost everyone has heard "Earth Angel" and these 21 recordings by the **Penguins** give a good account of the early group sound. The CDs by **Percy Mayfield** and **Jesse Belvin** are part of Ace's "The Legends of **Speciality**" series and of the two I prefer Mayfield's drawling blues delivery on his own material (of the 21 songs all are self-penned except for one co-written with C. Morris). The **Jesse Belvin** CD contains no fewer than 3 takes of "Dream Girl" and each one is really different in terms of arrangement - you really can hear how a song is worked on. Not for the fainthearted, these are authentic 50's sounds. Without them there'd be no Soul today.



THE BEST OF BARBARA MASON (CD)

THE BEST OF THE 5 STAIRSTEPS (CD)

THE BEST OF MICHAEL HENDERSON (LP)

THE BEST OF NORMAN CONNORS (LP)

Buddah Collection (SEQUEL RECORDS)

39

Compiled by John Ridley, Baz Fe Jazz and John Ridley these releases would seem to herald the rediscovery of Buddah Soul. The **Barbara Mason** CD has 16 tracks and it contains a good number of fine performances, ranging from the funk of "What Am I Gonna Do", through the floater, "There's One Man Between Us" to ballads such as "(He Wants) The Two Of Us" with its weeping 'n' wailing guitars. This CD should go down well with Barbara Mason fans whose records are the worse for wear but it's worth looking at if you are unaware of the lady's work. The **5 Stairsteps** CD (it features **Keni Burke**) contains 25 tracks and contains tracks from 1966-71. Being a **Curtis Mayfield** fan, I particularly enjoyed the 7 tracks written and produced by the **Impressions** mainman. I had never heard the 5 Stairsteps before this release and, while I wasn't knocked out, I was pleasantly surprised. It's one I'll want to listen to again. The **Norman Connors'** LP contains 11 of his productions from the mid-seventies. The album's opener features **Prince Phillip Mitchell** in fine form on a self-penned composition, "Once I've Been There". Other tracks feature Phyllis Hyman and Jean Carn among others. A representative collection of Connors' work it should please fans of late 70's club music. My main complaint concerns the sleeve notes: they are in small type, printed on purple and they don't clearly state who sings on what track. **Michael Henderson's** collection mixes ballads and funk. Most are self-penned and for me the best tracks are the ballads "Take Me I'M Yours" (A Top Ten hit) and "To Be Loved".



JOE SIMON: DROWNING IN THE SEA OF LOVE (SOUTHBOUND LP)

JEAN KNIGHT: MR BIG STUFF (STAX CD)

More **Joe Simon** but this time produced by **Gamble-Huff** and both talents work well together. Containing a mixture of great ballads ("You Are Everything" is particularly outstanding) and mid-tempo numbers like "Pool Of Bad Luck", the album doesn't fail to deliver from track one. Previously reissued on vinyl (and reviewed a few issues back), **JEAN KNIGHT's** "Mr Big Stuff" now makes its appearance on CD with 6 bonus tracks. Most of these are up-tempo tracks and are hardly essential.

THE HEART & SOUL OF GLADYS KNIGHT (KNIGHT CD)

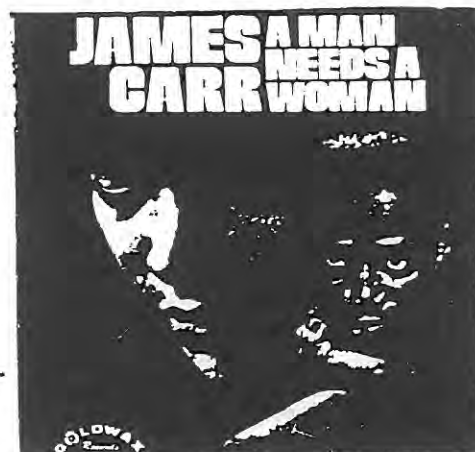
THE HEART & SOUL OF THE O'JAYS (KNIGHT CD)

THE CHESS STORY VOLUME 2 (INSTANT CD)

These two **KNIGHT** CDs contain material leased from **Buddah** (Gladys Knight) and **CBS** (The O'Jays) and as budget releases go are reasonable value for money (but why no "Backstabbers" from the O'Jays?) The **CHESS** compilation is much better value (with a playing time of over 70 minutes and 25 tracks). It's a great introduction to Chess with marvellous tracks from Laura Lee, Etta James, Bobby Moore & the Rhythm Aces, Little Milton etc etc etc.

RELEASE OF THE YEAR

Last year **VIVID SOUND** made many Soul fans' Christmas by issuing **James Carr's** "You Got My Mind Messed Up" on CD - this year they've done it again by releasing "A Man Needs A Woman". The CD contains most of the tracks which were on the original British release (the 3 omissions were on the first CD). In addition to the original tracks there are 9 others: alternate takes of "Love Attack" and "Pouring Water..." and 3 others from the "Freedom Train" LP. The remaining tracks are "Hold On", "That's The Way Love Turned Out For Me", "Your Love Made A 'U' Turn" and "Can't Help Myself". Needless to say this CD is recommended but you'd better get it quick - the first Carr CD is now out of print (can anyone give me a copy on a C60?) Available from **SPIN-OFF** but going fast.



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WALTER JACKSON:LET ME COME BACK:BRUNSWICK

A nice and easy one to ease sixties diehards into the 'Modern Roundup', the late great Walter Jackson is of course famed for his work in the sixties for the Okeh label and for the classic "Touching in the dark" which he cut for the Kelli-Arts label in 1983 just before his untimely death. Here we find a cross-over sound which although perhaps just too slow for the Northern scene, has seen some attention at certain 'modern' venues. Actually released in 1973, the label credits are a who's who - produced by Carl Davis and Sonny Sanders (who also directed) and arranged by Tom Tom (84) Washington. Given that Jeff Perry wrote the song we have all the ingredients of a monster; in fact this is one of those in-between sounds - who plays it? Together with "Uphill Climb" this rates as one of his finest.

DIANNE REEVES:SKY ISLANDS:BLUE NOTE LP 'Self Titled'

Dianne Reeves is one of those artists whose roots lie firmly in jazz, but with other fine jazz flavoured soul tracks currently in vogue (Byron Miller and Marion Meadows immediately spring to mind), its inclusion in these pages is nothing more than timely. More than ably assisted by such well known names as Stanley Clarke, George Duke and Herbie Hancock to name but a few, the track itself is a classy midtempo outing set off by female backing and jazz vocals interspersed with blasts of synths and horns - Paulinho Da Costa sure belts a mean bongo too! Easy enough to pick up, the year of release being 1987, not sure what reaction the rest of the album will meet.

KOFI:LADY SITS ALONE/GIVIN MY LOVE TO YOU:WARLOCK LP 'HARLEM NOCTURNE

'Harlem Nocturne' signals the growing reputation of the New York based Warlock label who also hit last year with Gregg Willis. The second of three predominantly jazz sets on review in these pages, again I'll confine it to the two tracks of relevance. Both feature lead vocals from Gerri Morrison and "Lady sits alone" has packed dancefloors in recent months at the Southport Weekender and Parkers in Manchester. A fine midtempo offering, pure class from the intro on; although just as catchy "Givin my love to you" didn't catch on with the jocks - can't think why - to my ears the stronger track demonstrating more fully Miss Morrison's vocal range, and featuring a neat sax solo midway. Two good tracks on one album - whatever next!?

ELAN:NEVER GONNA GIVE YOU UP:ATL 12"

A 12" first brought to my attention some three years ago, but it wasn't until last summer that I obtained a copy through the hard work and perseverance of Gary S. A quality midtempo outing similar in style to Theryl's "Open up your heart", the sleeve notes describe this trio as "Liveliness of imagination, brilliance of performance, sophisticated style and assurance of manner"...modest too! The modern production from group members Sherman Hardy and Eric Jackson who together with Qasim Coleman's arrangement does however prove they are equally talented in the studio on either side of the mixing desk. At the time of writing, copies of the twelve are scarce, however a limited number of seven inch copies were made available recently from Gary S from whom you may obtain all information at: Blacknight Records, PO Box 512, Sheffield, S12 2DW.

BYRON MILLER:GIT WIT ME:NOVA CD

From the Los Angeles based Nova records we come to our third jazz inspired set, and one that has seen reviews in other mags, usually to mixed response. Can't for the life of me understand why - eight tracks on offer, comprising three instrumentals, three ballads and two dancers. "Got to get it right" is the track doing the

business, a neat midtempo dancer with catchy chorus and well executed lead vocal from Ellis Hall (remember his twelve on HCRC from two years ago?). Byron Miller himself is an accomplished studio musician of some fifteen years standing and in that time has played on sessions for the musicians involved here, to name but a few - Stanley Clarke, George Duke, George Howard, Doc Powell, Rodney Franklin and so on. The other dancer "Games" complete with rap by Demarco is worthy of interest, but hardly one for the purists. "You that i need" together with "Taylor Made" and "Give me a sign" are all mid-paced ballads of the highest order, no doubt overlooked for the three instrumentals on offer. Real soul for the nineteen nineties.

THE OJAYS: EMOTIONALLY YOURS: EMI CD

Although recieved far too late in the day for a full review, on first hearing Eddie Levert and the boys seem to have done their reputation no harm on this collection of no less than fourteen tracks. Two in fact are the same, "Emotionally yours" is given the RnB treatment then there's the gospel mix which features the all star choir of Tawatha Agee, Glenn Jones, Evelyn 'Champagne' King, Will Downing, Keith Sweat, Cissy Houston and Phyllis Hyman plus more. "Don't let me down" brings the O'Jays into the 90's in great style and is at the time of writing their current U.S. single. "Keep on lovin me" and "Closer to you" are both fine ballads similar in style to material on the Levert LP 'Rope a dope style'. As albums and particularly CD's go this set is certainly value for money and be warned - no vinyl release is planned yet.

Nigel Parker. February 1990.

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essential ingredient to success. Without it, you're dead in the water.

Bradford Queens Hall Anniversary All-Nighter Sat 6th April

In this review of Shades Of Soul as with the last issue, I'm giving certain records which should be played at many of the nighters a bit more exposure - which will hopefully bring some to light! There's nothing worse than sitting down and listening to the same old "oldies" at a nighter am i right? I hope i haven't offended any one, but there's EIGHT hours in a nighter, so why not play a few under played, under rated sounds.....

Here goes, Carl Fortnum

MOUSIE & THE TRAPS HOW ABOUT YOU (TODDLIN TOWN 8204)

Let's start this months reviews with one of those highly rated girl group sounds.... From out of Chicago comes Mousie & The Traps "How about you". Still probably in the shadows of the ex-Stafford monster Jimmie & The Entertainers "New Girl" two releases earlier.

Although not an easy record to obtain but not as rare as first believed. The disc itself was first played on the nighter scene around five years ago, by various DJs including the great Rob Smith!

Starting off with an almost "cossack" style intro leading into heavy drum, guitar and tamboure section; as the tempo quickens slightly in comes "the girls" (and if you're into the girly group sound, this is certainly one for you.)

With a memorable hookline "How about you baby, how about you!!" Half way through the record we are treated to another very distinctive "cossack" style break, nicely changing tempo, and back to the girls again.

Great handclapping, tambourines, and a bit of cossack dancing. What more do you want?!! Even the group name sounds unreal!!



THE PASSIONETTS MY FAULT (PATH 101)

This one is going to be a real winner in 1991 now that a few more copies have surfaced.

First played under those silly sticky labels, now everybody can enjoy it under its true identity.

Thunderous start to a song if i ever heard one!! It has got everything ...horns, drums etc...the lot!!

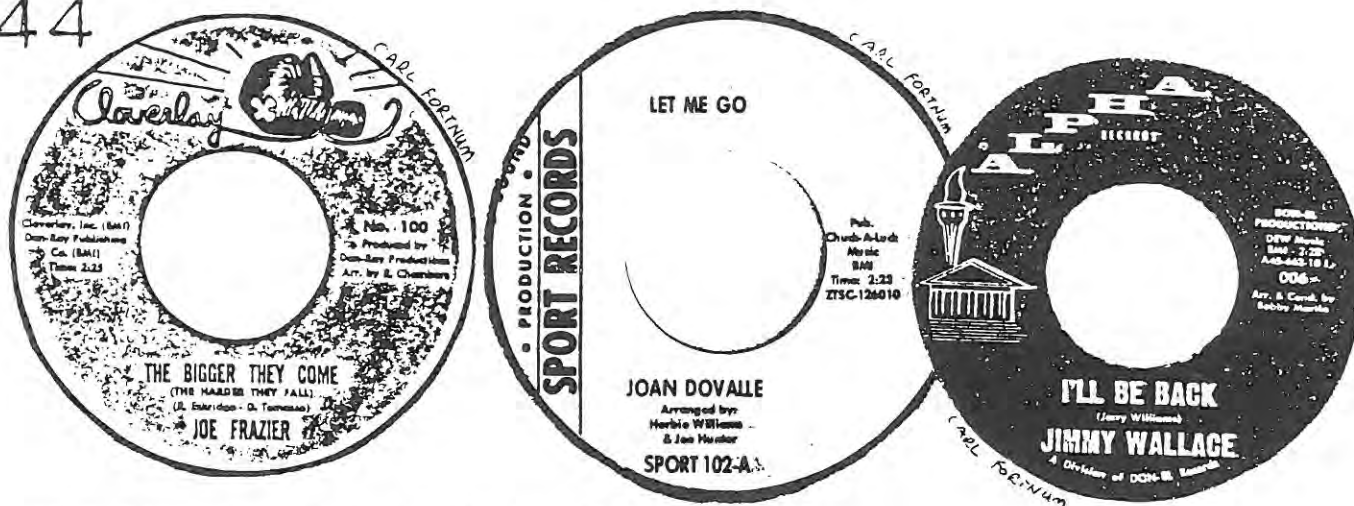
2 minutes 4 seconds of pure Northern Soul Dance Music.

With this being the first release on the label they are usually pretty hard to find, but once heard - you've got to have a copy (know what i mean).

Yet again another girl group dancer but why not?! Certainly one to prick your ears up to when played believe me. First rate lyrics as well with the girl blaming herself for what has caused the break up from her man (which makes a change). But she is willing to go on her knees to get him back, showing all her affections for him.

With some great breaks in the song itself its a real powerful tune, with bags of staying power. So lets hear it in 1991. Also the label holds such other gems as The Naturals, Tony & The Harts so don't be lead up the garden path!!





JOAN DOVALLE LET ME GO(SPORT 102)

Here's Number 3 of the girl group vocals, already made monstrous by Adey at the 100 Club in London. Joan Dovalette "Let me go" vintage soul from Detroit at its very best! With the same backing track to it as Abstract Reality (if you didn't already know that) but in my opinion this disc being far far greater.

When i first heard this, my immediate thoughts were, "this is either mega rare or people just don't know a good record when they hear one!" Which was the answer...well it is a pretty damn rare item, which explains why i haven't heard it that often.

The track itself is what you might expect - perfection. Super intro, excellent vocals and that Mike Terry sax...yeah!!

With Miss Dovalette putting the message over loud and clear, "let me go", with that driving beat from start to finish, a real true Detroit feel to it (like so many of the Detroit greats).

As the label design states - A Super Sonic Sound Production. The flip side is not bad either!!

JOE FRAZIER THE BIGGER THEY COME THE HARDER THEY FALL(CLOVERLAY 100)

This is a real gem of a record from Philadelphia not even known to some of the hardcore collectors in this country. The reason why not many people know it is because its a rarity!! The main reason is because it hasn't really had enough airplay (although i can remember Keb playing it for a period) also someone told me that it was played at Cleethorpes Pier?! Even if it was, its still not very well known, certainly not in the Top Hot One Hundred.

Just by looking at the label it strikes you as being an "oddball" even though with a title like "The bigger they come (the harder they fall)" and Joe Frazier you'd think it would be as well known as "First Round Knockout" but thats not so.

The track itself starts with a tremendous build up of sax, bass guitar and drums with girly backing vocals, singing "the bigger they come" then straight in comes Joe with the chorus and hookline "the bigger they come the harder they fall in love".

With the lyrics based on past history, Samson and Delilah, the song gives the message - the bigger you are still fall for it...love!!

The song stomps along, with short breaks leading up to the memorable chorus and title. Well worth looking for although pretty rare.

JIMMY WALLACE I'LL BE BACK(ALPHA 006)

Believe it or not, this record has been around for quite a long time, originally played by Chris Plant disguised as Herman Hitson.

If you can relate to Herman Hitson's classic "Yes you did", but add about three times as much power to it, you'll be somewhere near the mark to the sound of Jimmy Wallace. The first time you hear it, you know its a mega tune. Horns come BLASTING in from

nowhere then settle down to let Jimmy's soulful voice do the work:

"Dry your eyes baby don't cry i didnt go away to stay,girl I'll be right on back to comfort you to guide you give you all the love that you need".

Midtempo magic from start to finish.Possibly the reason for it not going big the first time around was because it was just that bit too slow;but its just right for todays plays.

As for availability,this highly collectable label from Philadelphia as usual there's always one on the label thats hard to obtain and Jimmy Wallace is no exception with only three known copies in the country.

This sort of midtempo record is in a class of its own in my book,and if midtempo is your cup of tea,it won't take long before you agree!!

For those people who collect Alpha,they'll know this is the second release by Jimmy Wallace,the first is also a midtempo mover. In the meantime,keep your lugs on full alert!! I'll be back!!

Davie Gordon of Blantyre writes:re THE TURBINES(Cenco)I'm pretty certain this was a Los Angeles based label.Ike & Tina Turner had an album and a couple of 45s on Cenco around '64 after they moved to L.A.The masters were later sold to Capitol and surfaced as the "Her Man..His Woman" album in 1970.The printing of the label shot in issue 19 wasnt too clear but if it says 'A Division of Spry Record Corp',that would back me up as Spry was definately from LA.

Regarding the question of red and black label designs for records on CENCO(Carl's Turbines review last issue),i have a record "Drifting Blues/It's all over" by 'Charles Brown with Johnny Moore and the Blazers'.I have two copies,one on each colour background,which would indicate that there is no difference between the two.Sadly,i can't recommend it(at least,not to dancers)as both sides are slow blues.Looking back over past lists,i find an Ike And Tina Turner,"Get it get it" on Cenco 112.Some kind of date for these may be guessed from the delta number on the Turbines disc(Δ 71505)which i think puts it somewhere around early 1968..The trouble begins when it's realised that the Charles Brown record is Cenco 116,the same number as the Turbines record! And yet the delta number is Δ 42558,completely out of sequence. I'd like to see somebody make sense out of that!Why did record companies put more than one record out on the same catalogue number? Another case of this is Starville 1206,which is both the Deltours "Sweet and lovely" and the Desires "Oh what a lonely night"..This is a pain when trying to buy records from lists which give the number and one side,as it has been known for record companies to put a different artist on each side of a record(as was the case with Flaming Arrow).Was it simply a case of record companies screwing up on their administrative side? Nick Brown 2/91

Shades Of Soul Tape Vol:20 on sale at £4(inc.P&P).Vols 11 to 18 still available at £4 each.Allow 14 days for delivery.Send SAE for enquiries or track listings.Overseas write first.Tapes 1 to 10 no longer available.

Tracks 13 to 19 appear courtesy of Nick Brown.

=====

From now on £1 from every tape that i sell will be donated to one of,or divided between the following charities: Guide Dogs For the Blind, Cancer Research or Orphaned Children.

=====

GET INVOLVED GET ACTIVE

SHADES OF SOUL TAPE VOL:20 - MARCH 91
SIDE(A)

- 1) MINZI BERRY "DON'T YOU DARE TO CRY"(SCORE)
- 2) WALTER JACKSON "LEE CROSS"(OKEH)
- 3) DON & JUAN "WHAT I REALLY MEANT"(BIG TOP)
- 4) ADMIRATIONS "LONELY STREET"(BRUNSWICK)
- 5) SAM ANDERSON "STANDING ON THE EDGE"(KING)
- 6) ROBERT PARKER "CAUGHT YOU IN A LIE"(NOLA)
- 7) LARRY DAVIS "I'VE BEEN HURT"(KENT)
- 8) CICERO BLAKE "YOU'RE GONNA BE"(MARVLUS)
- 9) KENNY SHEPHERD "RUNAWAY"(KAPP)
- 10) BARBARA MASON "BOBBY IS MY BABY"(ARTIC)
- 11) FUGITIVES "I DON'T LOVE YOU"(PATH)
- 12) MAURICE LONG "I LOVE YOU MORE"(CYCLONE)

SIDE(B)

- 13) FABULLOUS IMPACTS "THOUSSAND YEARS"(DADS)
- 14) ESTELLE BROWN "STICK CLOSE"(U.ARTISTS)
- 15) WANDERERS "SOMEBODY ELSE"(CUB)
- 16) JOHNNY SUMMERS "I'M STILL YOURS"(YORKTOWN)
- 17) YOUNG HENRY FORD "TWO HEARTS"(ROULETTE)
- 18) YOUNG HENRY FORD "TREAT HER NICE"(ROULETTE)
- 19) CHUCK TILLMAN COMBO "THE GALLERY"(SWIFT)
- 20) FAYE CRAWFORD "WHAT HAVE I DONE"(RCA)
- 21) CHUCK WRIGHT "LOVE I WON'T BE"(EMBER)
- 22) EDDIE CARLTON "WAIT"(CRACKERJACK)
- 23) DRAPERS "YOU'VE GOT TO LOOK UP"(GEE)
- 24) JOHNNY WYATT "I'LL STAND BY"(CHALLENGE)

Some excellent new releases around at the moment, and some great "tape only" tracks that are about to hit vinyl imminently. I would suggest 1991 is going to be a great year for Soul Music (And its only February as I write !!!!)

HARVEY SCALES "ALL IN A NIGHTS WORK" - Earthtone 12"

With "Are you still in love with me" taking its rightful place amongst the best of 1990. Many would wonder if such a masterpiece can be bettered, well it can and it has. You will quickly be adding "Nights work" to your list of Harvey's best performances. Harvey holds nothing back on this slab of slow/mid tempo soul, and the interplay with the great feme backing is stunning. Top 5 for 91 already !! - I've been spending many an hour going through some 90 minutes of unreleased Harvey Scales tracks, for a possible forthcoming Jap CD, and I have to tell you some of the tracks are astounding !! Incidentally Harvey is aided and abetted by Michael J Powell and the Detroit Symphony Orch. More details next issue.

MARSHA STEWART "STILL MISSING YOU" GALLERY 11 - 12"

This great dancer, turned up at the back end of 1990, and I know various importers have been scrambling around to get this over to the UK - So by the time you read this, hopefully it will be generally available, this is the second, and best release by Marsha on this label (the other was a so so 7" from 86 "He dont want me"/"I'm losing you" GR007).

SAM DEES "I AM FOREVER BY YOUR SIDE" - Pen Pad - Jap CD

Culled from the Secret Admirer C.D., that Sam and I put together for Japan, and a track thats sure to get the U.K. soul scene buzzing. This is a real grower, a Dees classic that you have to live with, then after 3 plays or so, it creeps up on you and remains fixed in your brain - Brilliant. Incidentally, the CD contains 6 brand new tracks, together with the best of the vinyl LP. Plus the "tape only" and superior version of the "secret admirer" track (This has serious hit potential), and the much sought after, sax laden instrumental of "After All" - Vital.

AZEL TAYLOR "BE BABY" - Thunder 12"

This track has what it takes to be a big weekend sound - if enough copies surface with the D.J.'s. Up there with Ernie Lee Banks. as a guaranteed floor filler.

MARY LOVE COMER "CAN'T YOU SEE" - Tape Only

A forthcoming label change, and a subtle change of style for Mary. Not hard core Gospel orientated, but still retaining a "universal message". I rate this as the best thing she has done for quite some time. Its sure to be a dance floor pleaser. I suspect this track will open up a much wider audience for Mary. She is certainly a lady who deserves it. Gonna be massive !!

JOSHIE JO ARMSTEAD "GOT MY TASTE"/"CARAVAN" - Tape Only

One of soul musics most talented ladies continues to provide brilliant material. This album was recorded during her period with Gospel truth Records in the early Seventies. Though 4 of the 9 tracks have been released as A & B sides of 45's (I'm sure many readers are familiar with the Mecca/Wigan biggie "I Got The Vibes"). However the BEST tracks have remained unreleased (though not for much longer, I hasten to add). The two absolutely essential tracks are "Got my Taste" and "Caravan".

"Taste" is modern/northern heaven and I predict will be a huge record on the scene, and "Caravan" is a sublime ballad, with a hook you'll find yourself singing. More good news for Joshie Jo Armstead fans, now that we have just sorted out the legalities, look out for a future "Giant" compilation, containing everything she did for the label, plus a few surprises. One of them is Deena Johnson's "Sad Girl" - which turns out to have been Joshie "in disguise" !! (Brilliant record)- You'll have to wait till April for the rest. Oh one more thing !! - If you are a Bobby Hutton fan, hang on to your seats, my bet is you'll soon be listening to some previously unreleased tracks that are written and produced by Joshie.....

CHERYL HUNTER "WHAT ABOUT ME"/"I WANT YOUR LOVIN BACK" - Tape Only

Woah !! - Cheryl has been a cult figure for some time, with, in most cases a pretty high standard of releases "Do Me Right" "Make good love to me" etc etc. These 2 tracks though surpass anything I have ever heard by Cheryl, and for me, place her truly in division one. Far superior production quality to any previous releases, and it pays off, because not only is the music track better, but Cheryl's voice is captured in a way previously unknown on her other tracks. "I need your lovin back" reminds me of something Gladys Knight would be proud of, as its very much in her vein. But "What about me" is the real KILLER. A stunning ballad of the highest order, that really does equal most any female vocalist you could name. Perfect quiet storm, all it needs is a major label, some decent promotion, and Radio One would be playing this to death. A future soul classic.

Issue 19, pg 49: Mathew Simpson's theory that Joshie Jo Armstead and Deena Simpson were the same person turns out to be correct. A theory also considered by Davie Gordon in a recent letter.



TOMMY Mc GEE " So Deep/Come On " Tape Only

47

Tommy set the scene ablaze with the indemanders "Now that I have you and "Stay with me". Here we have a whole album of previously unreleased material easily to to the standard of the afore mentioned tracks. Produced by veteran Palmer James, who slayed us all with Stanley Williams Its hard to pick a dud track out of these 8. I would have thought some astute UK company would be lining up with an offer for this set, you can bet the Japanese will be.

BOBBY JONZ "Special/ I dont want " Tape Only

Bobby's always been one of my favorite vocalists - and on this brand new unreleased album he dos'nt dissappoint. Of the 8 tracks though only 2 will be of major interest to the UK soul scene, as 6 of them are firmly Blues orientated, and sure to appeal to people of that ilk. Bobby currently tears them up in Vegas with Blues material - so we can see which market he is going after Still the two remaining tracks, make this one better than most albums these days, and both are of the highest standard, a ballad and a dancer, the choice is yours. Stop Press Above two tracks will be on a 12" imminently.

GARLAND GREEN " YOU'RE TOO SWEET - Tape Only

Garland has been in the studio with Sam Dees and the results are starting to show through. "Sweet" is penned by Sam and Glen Watts and Sam is at the production helm, and the result is awesome. Sam seems to have brought the best out of Garland's voice as this gravelish soulful mid tempo track unfolds. Monster song, monster vocals, monster production. But thats not all, also finished are "Day and night care" written by Popcorn Wylie, excellent uptempo track, and a cover of the Ray Parker jnr track "A woman needs a love today" and a stunning duet, with lady of the moment Alfreda James on a cover of "Unchained Melody". Theres still a few more to go from Sam, plus Leon Haywood will be producing some other tracks, Expect this to be an album on your wants list by the middle of the year. Catch Garland at the Northern Weekender on the 22nd.

TOP TEN Feb 1991

Harvey Scales	Nights work/Meeting	Earthtone 12"
David Sea	I Want you to be loving me	Tape Only
Kenny Young	Its A Love Thing	Deja 12"
Delisa Williams	Take All You Need	Tape Only
Lucy Lucille	Love Of My Life	Tape Only
Bobby Jonz	I Dont Want to be in Love	Jonz 12"
Cheryl Hunter	What About Me	Tape Only
Brenda Young	A Woman In Love	Jazz 12"
Paris Tolefre	Far Away Look	Kaption 12"
Sam Dees	I am forever	Pen Pad CD

JIMMY SCOTT "GAMES " Jap CD

Some of the best of the old and new on this 12 track CD, featuring many previously unreleased tracks. On display are the David Spradley/Michael Powell produced "Games" "Open the door" and also "Cant Say No " & " Never say never " - which everybody has been clamoring for as "tape only" tracks. These are complimented by 8 from the past, from the Earwax and Backbone labels. Fans of "Love language" will be interested in "Part 2", which is in fact a different version, and sounds uncannily like O'Conner (to my ears anyway). + Lots of unreleased gems. I think Japan is beginning to lead the way on the soul front. I would like to thank David Spradley for helping me put this CD together, without his help I doubt this project would have been finished.

Thats it for now !!

RICHARD CARRINGTON 7720B EL CAMINO REAL #137 RANCHO LA COSTA CALIFORNIA 92009



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Bill Shannon at Timewarp Records sent me the new Sam Dees "Secret Admirer" PenPad CD featuring 12 vocals and two one minute instrumentals all written and produced by Sam Dees himself. Sleeve notes by Bob Jones. Distributed by Timewarp in the UK. Sadly it arrived too late to be reviewed and there aint even enough space to list the tracks. Sorry. The CD includes an additional 6 tracks not on the LP.

New York based Warlock Records who last year scored with Greg Willis and Kofi have a new album out, "Love Is" by Sherry Winston. Featuring 11 tracks, 9 of them being cool urban jazz the 2 of interest to soul fans are "Morning Girl" and "Time is the reason".

8 TAKING THE HIGH ROAD : "ALLANTON - THE BOLLOCKS"

4 Lanarkshire has much in common with other areas in Central Scotland, with the North and Midlands of England and with South Wales. The landscape is peppered with reminders of the days when the coal industry was at the centre of life for thousands of mining communities throughout Britain, reminders such as disused collieries....and disused Miners Welfare Institutes. The tiny village of Allanton distinguishes Lanarkshire from other victims of the declining mining industry by providing a refuge for another way of life fighting for survival; the Northern Soul scene.

The Miners Welfare in Allanton has played host to the Ruff Cut Soul Club All Nighters since November 1987 which, against all the odds, has established itself as arguably the best niter on the scene. Whilst there has always been a presence of Northern Soul devotees in the area, generally speaking the West of Scotland was noted for Funk nights and all-dayers so, with the scene in Scotland looking decidedly delicate - the Glenrothes Niter had come to an end the previous summer and the only other regular event, in Aberdeen, was on the way out - only the most optimistic/deranged of individuals could have imagined that a Niter initially started to keep the Scottish scene ticking over would evolve into the vital event it is today.

Tributes to the Niter's credit come from all quarters, not just from ferociously patriotic Scots (or ferociously patriotic Scots who write for Shades Of Soul!) but from some of the most respected figures on the scene. Guy Hennigan and Pete Lawson, for instance, rarely miss an Allanton (which is not entirely due to the millions they make in sales) and scores of less celebrated dealers, dancers and diehards sing the Niter's praises. So what's all the fuss about? What makes Allanton so special? What makes Acky persist in organising buses from Aberdeen despite the obligatory last-minute backouts? What made Sharon and Louise opt to make the 1000 mile round trip North instead of attending their local niter at the 100 Club? Only a few years ago it would have been dismissed as chemically-induced euphoria should someone have predicted a Niter would take place in such a remote location which would regularly attract such unprecedented support from England (often greater in numbers than the sizable Scottish crowd). One theory puts Allanton's success down to the inconsistency further South: that if one or two successful Niters existed in the North/Midlands then it would be a different story. Certainly there's an element of credibility to this argument, if only for the economic aspect but almost everyone cites the quality of sounds played and the imagination shown by DJ's up here and, of course, 'Factor X' - the atmosphere this Niter generates. I personally think a combination of all three factors - plus the dedication and determination of promoter Jim O'Hara - are behind Allanton's success. For a regular Niter these days the attendances, in excess of 200 punters, are quite respectable, although Allanton suffers from the seasonal fluctuations that afflict every Niter, ie. a slight drop during the summer months, which Jim counters with a break during August.

The better Scottish promotions of recent years have been noted for the refreshing approach our DJ's and guests take regarding their playlists and at Allanton this practice is continued. Generally speaking, the 9½ hour niter (11pm-8.30am) draws its DJ's from a collective of Scottish lads (and that includes honorary Scotsman Ady Harley from Halifax) and one or two guests from South of the border. The sounds are mostly 60's, which in turn is mostly composed of newies/recent discoveries and alternative oldies, with an hour or so of 70's/Modern Soul, though the occasion can arise when no post-69 material will be heard, a source of great

dissapointment to the more enlightened Soul fans amongst us. If there is a 'black sheep' in Allanton's flock then it's the unfortunate individual upon whose shoulders the responsibility of playing the 'Modern' spot falls, a thankless task at the best of times made all the more difficult when musical sectarianism is combined with the problems most Allanton DJ's face; namely the difficulty in breaking new sounds when the Niter is only once a month, with no guarantee of a spot next time and with only limited opportunities to work elsewhere in Scotland. Having said that, 'Allanton Sounds' do emerge (see DJ's Fave Fives) and everyone given the chance to work the decks make an effort to turn up sounds which, if not out and out newies, could at least be associated with them by the crowd. There is a healthy competitiveness between the DJ's which on occasion might have threatened to become a bit too serious, but there is little evidence to suggest ego's have swollen to that extent. It is always to a Niter's credit when worthy DJ's and collectors are given the chance to play before a new crowd and Jim has done sterling work by providing Scottish Niter debuts for Rob Marriot, Kitch, Andy Whitmore, Ady Harley and Gaz Kellett.

So where does Allanton go from here? I mentioned earlier the importance of this event and that was not restricted to Scotland - where our infamously narrow minded Councils have become even more repressive against the concept of All Niters over the last couple of years - but to the scene as a whole. When I think of what might have become of our scene had Butch stayed a dealer instead of sharing with us some of the most wonderful music our scene has produced it kames me shudder : when I think of what might have come to pass if Allanton did not take off as it has, or should the next one be the last, it scares the shit out of me! Jim is determined to maintain the Niter's success and will take any steps he believes is necessary to achieve this; the past has seen DJ's axed, the time of their spot reviewed, the emphasis on newies/oldies/70's has been increased or decreased as he sees fit and this will continue, using his on-going 'market research' - considering comments, ideas, criticism from anyone who shows the interest to speak up - as a guide. As he puts it "When Allanton's gone, I'm not going to give anyone the opportunity to say 'You should have done this or that', 'It got stale, nothing changed' - I'll know that I did everything that should have been done".

Of the many DJ's who have worked the Allanton Niter, those listed below have notched up the most appearances and they have chosen a selection of the sounds that have given them most satisfaction in playing. These charts are not intended as a guide to what could be described as records 'broke' at Allanton as that clearly is not always the case, but merely a guide to their personal Fave Five's....

COLIN LAW: James Conwell c/u, Valerie Simpson c/u, Tony Clarke "A Wrong Man" (MS), Donni Burdick "Candle in the window" (Test Pressing), Reggie Alexander "I'm lonely" (Sport).

ALAN WALLS: The Enjoyables "Push a little harder" (Capitol), Bobby Womack "Something for my head" (Columbia LP track), The Caesars "Girl I miss you" (Lanie), Ray Charles "I chose to sing the blues" (ABC), Roy Hamilton "The panic is on" (MGM).

JOCK O'CONNOR: The Magnetics "I have a girl" (Ra-Sel), The Tears "Good luck my love" (Smash), Steve Mancha "Friday Night" (Groovesville), Soulful Twins "Can't let you go" (Sable), Jackie Wilson "Because of you" (Brunswick).

MARK LINTON: Big Ella "Too hot to hold" (Salem), Little Rose Little "Get a hold of yourself" (Blue Rock), Gene Burks "You got it" (Chris-Craft), Richie Barrett "I-will-love-you" (Swan), Margie Hendrix "One room paradise" (Mercury).

KEITH WHITSON: Ruby Andrews "Just loving you" (Zodiac), Margie Joseph "One more chance" (Volt), Gino Washington "Now you're lonely" (WIG), Bonnie Brisker "So much lovin'" (Magic City), Bobby Bland "I aint myself anymore" (Duke).

5 JIM TENNANT: Otis Lee c/u, The Naturelles "Love has joined us together" (Venture), Bob & Fred "I'll be on my way" (Big Mack), The Dramatics "All because of you" (Sport), Jimmy Mack "Go on" (Palmer).

ANDY DENNISON: Mary Wells "Can't you see" (Atco), The Miracles "Whole lotta shakin' in my heart" (Tamla), Isley Brothers "Seek and you shall find" (Tamla LP track), Lorraine Rudolph "I keep coming back for more" (Jet Stream), Eddie Hill "You got the best of me" (Thelma).

Alan Walls, February 1991.

=====

After a couple of years absence from putting pen to paper, welcome to my new bash at record reviews, venue reports and Northern Soul in general. Start you off with a couple of brief venue reports..

First one is a soul night at the Earl of Doncaster in Doncaster, 7:30 till 1:00am, a ten minute drive brings me to probably the most plush venue I've ever been to, large hall, small record bar in lobby and drinks bar, plenty of John Smith's!!

The sound system was pretty good with a good DJ line-up, on this particular night, myself, Jon Bruce, Alex and Saus, the music policy is basically oldies, catering for the years gone by crowd, with about 10% sixties newies. Only noted a few discs, the ones that stuck out were Ruby "Feminine Ingenuity" (Gold Token), George Blackwell (Smoke), Tommy Ridgeley "Love's getting stronger" (Int City) Carolyn Crawford "Forget about me" (Motown) great early midtempo Motown and lots more regular oldies. Incidentally the doors closed at 10:30pm with a capacity crowd of 300+ (no joking!) most all nighters can't pull that many in nowadays.

It seems they have just the right ingredients for probably the most successful soul night around at the moment. Check it out but be early!

OK, allnighter time, Leighton Buzzard - The Bozzard Hall, placed in the town centre, what a bastard to find, still most venues are in unfamiliar territory!

On walking in we found a large record bar, with a large traditional 'soul' hall, great dance floor, decent sound system, lots of familiar faces in the record bar, Kev Draper, Carlos Fortnum etc. The DJ line-up was pretty strong, Gary Spencer, Carl Fortnum, Ian Clark and John Buck (the promoter) and other guests.

Lots of upfront sixties newies being played with just the right balance of oldies, goodies that stuck in my mind were Lester Tipton "This won't change" (LaBeat), Lost Souls "Secret of mine" (Raven), John & Wierdest "No time" (Tie), the list is endless, playing to a responsive crowd filled with enthusiasm.

The record bar was busy all night, picked up a Tony Diamond "Don't turn away" (BlueRock) issue, a pretty hard piece and sold Imperial C's on Phil-La-Soul and JoAnn Courcy "Power" (Twirl), not much brass about though-hard times eh!

All in all a good night friendly faces, looking forward to that Granada Full Breakfast half way through that two 'n' half hour drive back home to sunny Doncaster.

We'll finish the venue reports off with a couple of bits.... Why does a soul night get 300 plus in, but most allnighters are struggling to get 200 folk in? Is it lack of money, lack of enthusiasm, kids to look after, who knows... but lets hope that 1991 is going to be a year forward for the scene. Lots of promoters with good venues and most importantly some nice new sixties pieces turning up. So come on everybody lets support the allnighters, as they are the base for our record collecting.

Anyway onto a couple of the more obscure sixties pieces I've found on recent trips stateside....

I'm sorry there's no discographies or label listings this time, issue 21 will be full of them.

TOMMY TATE "I'M TAKING ON PAIN"(OKEH)
 Don't know if this has ever been reviewed before, but what the hell if it has; a mix between big city soul and deep soul from one of the all time great soul singers. This is probably ideal as an ending disc, just a little faster in pace to George Freeman "Down & Out" with super soulful words like "love is a first class sin, so I'm giving up love and taking on pain" with a haunting full brass backing and a classic drumrolltortured vocals all make this a winner. As for rarity, mine came from Mr Koppell first one



I've seen for years, well worth tracking down.

BROTHERS GRIMM "LOOKY LOOKY"(MERCURY)

Now onto a current biggie for Mr Brady - piano intro, drum roll into an organ orientated midtempo beat, "Looky looky what i got hey hey", the brothers keep chanting, nice and catchy, possibly a bit repetetive, but a real winner for todays early midtempo sound. As for rarity, well you better ask Uncle Pat!




Lastly a nice slow deepie...

MARY ANN STATEN "Helpless girl"(GME)

Yes my fave deep piece at the moment, the classic organ intro with Mary's capable vocals coming into action... i work so hard for the man i love etc etc, telling how she washes his clothes (even when he's in prison - jammy twat) she must love him. Incidentally the 'B' side is a good Northern dancer, worth about £10 if you can find it.

Happy Collecting, Andy Dyson.

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SIDE A
 JOHNNY SUMMERS "I'M STILL YOURS"(YORKTOWN)
 THE BOSS FOUR "WALKING BY"(RIM)
 IMPERIAL C's "SOMEBODY TELL HER"(PHIL-LA-SOUL)
 RAMONA COLLINS "YOU'VE BEEN CHEATING"(CLARKS)
 LITTLE JOHNNY HAMILTON "OH HOW I LOVE YOU"(DORR)
 TOMMY GOOD "BABY I MISS YOU"(GORDY)
 TOMMY RIDGLEY "MY LOVE IS GETTING STRONGER"(INT.CITY)
 SUSAN REWIS "THEY SAY YOU FOUND"(COLUMBIA)
 OBREY WILSON "IF YOU WERE THERE"(COLUMBIA)
 LINDA ELLIOT "FELL IN LOVE WITH YOU"(JOSIE)
 JIMMY SEALS "YESTERDAY OF OUR LOVE"(CHALLENGE)
 SPYDER TURNER "I'M ALIVE WITH A LOVING"(MGM LP)
SIDE B
 LITTLE CHARLES "IT'S A HEARTACHE"(DECCA)
 CHUCK JACKSON "ANY OTHER WAY"(VAND)
 GARRY SOULE "HOLDING ON"(KNIGHT)
 EDWIN STARR "YOU'RE MY MELLOW"(RIC TIC)
 MARTELLS "WHERE CAN MY BABY BE"(ALA CARTE)
 JOHNNY MCCALL "YOU CAN'T GET AWAY"(SATELLITE)
 DONALD JENKINS "I'VE SETTLED DOWN"(CORTLAND)
 THE FELLOWS "LETS MAKE IT LAST"(SOLID HIT)
 FRANKIE KARL "YOU SHOULD O' HELD ON"(PHILTOWN)
 JOSEPH MOORE "I STILL CAN'T GET"(MARVLUS)
 LOU PRIDE "YOUR LOVE IS FADING"(SUEMI)
 BIG FRANK "I WON'T LET HER"(PHILIPS)

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Timi Yuro was born on August 4th 1940, on the west side of Chicago, Illinois, of Italian parents. She was christened Rosemary Timothy Auro.

The family moved from Chicago to Los Angeles and when Timi was 12 her mother sought the advice of the famous Dr Lilian Goodman who was teaching the likes of Frankie Laine, P.J Proby and the young Elizabeth Taylor. Dr Goodman was so impressed with Timi's rendition of "Sorrento" that she offered to teach Timi for nothing. Timi had taught as a classical singer and had made her first demo when she was eight years old, she sang "Butterfly". She had now set her heart on being a soul singer. Her recordings to date prove she has reached her dream.

At the age of 14 she started a job as a waitress, to supplement the families income, she however managed to get a job at a local nightclub as a singer and so Timi had made that first step into the world of showbiz. It wasn't until several months later that her mother found out and followed Timi one night to the club. Timi's mother interrupted her performance, but Timi just went into her next song like a true performer.

The following year the family had scraped together enough to open a restaurant called "Alvolturnos", the business failed after two years, Timi made the suggestion that the family loan her the restaurant for one weekend. So with a lot of publicity and some professional singers it proved a huge success with the restaurant being fully booked. Performers who were later to become stars made their public debut at the "Alvolturnos", as the restaurant became the place to be by 1960.

In 1959 Liberty Records sent a talent scout to the "Alvolturnos" to hear for themselves the voice of the talented lady. This led to Timi recording demos for Liberty Records. She was however not happy with the songs that were selected for her. She discussed this with Sonny Night who convinced Timi to change her style. The problem was convincing Liberty Records. After presenting Al Bennett (president of Liberty Records) with an ultimatum he relented to Timi's wish to record "Hurt". That recording hit the number one spot Stateside. She was now on the main line of her career.

In 1964 Timi was disillusioned with Liberty and signed to Mercury, she was however later to return to Liberty in 1968.

She went on to achieve some notable landmarks in her career such as appearing on the Ed Sullivan show, an invitation to tour with Frank Sinatra, compete in 1965 at the San Remo Festival and again in 1968.

In 1978/1979 she recorded for Frequency Record Corp, in New York with Willie Mitchell. Although the recording was released, she received no royalties for it. (a familiar note in the recording world and a sad one).

In 1980 Timi suddenly lost her voice, tragic for any singer but one of Timi's vocal talent must surely have been heartbreaking. Timi had three operations and in 1982 was back in the recording studios recording an album with Willie Nelson entitled "Timi Yuro Today".

Her "claim to fame" on the Northern circuit was first brought to the fore by Danny Everard. His airing of "It will never be over for me" (covered up as the Tempests) brought a favourable response from the dancefloor and became a firm favourite at the allnighters. It was however another northern soul fanatic who made it so popular. Credit for that must be given to Pablo who by his persistence made "It will never be over for me" the floorpacker it so deserves and the cult status it has today from Scotland to the South coast. I'm sure I'm right in saying it has been spun at all the major venues on the allnighter scene. From that one record other recordings were "dug up" such as "Insult to injury" (UK Liberty 54535. US Liberty 54535 & 55552), "Whats a matter baby" (UK Liberty 55469. US Liberty 54526 & 55469), "I aint gonna cry no more" (US Liberty 55519), "Can't stop running away" (UK Mercury 859. US Mercury 72431), and of course "It will never be over for me" b/w "As long as there is you" (U.K Liberty 15182). There may well be some other similar sounding dancers on the many albums that she has recorded, I have only 5 of them. She has made a dozen to my knowledge.

If only she knew what joy she has brought to not only her many fans worldwide but to the "Northern" fans who have hopefully heard at least one of her popular recordings on the scene.

"It will never be over for me" was only issued in the U.K. so Stateside collectors will have to compromise or weep. The others can be obtained on U.S originals.

Her full discography is massive, albums, 45s and EP's take up 5½ pages of typed listing. Her material was released in U.S.A, UK, Holland, Italy, France, Spain, Belgium, Mexico, Japan, Canada, Argentina, Brazil, South Africa, Switzerland, Philippines, Germany, Portugal, Chile, Venezuela and Greece.

Her albums from the "soul fans" point of view would be, to be honest a bit of a disappointment. However I class myself as a soul fan and this lady (if we can put the purists views aside) can sing, with soul!! Im not saying she is a soul singer, but she sings with soul, she feels every word, every note, and in this humble scribes opinion is "what is soul". Sung from within, with a feeling of deep and committed passion. Obtain her recordings and listen with an open mind and enjoy. She has been likened very much to the late great Esther Philips when she tackles R&B, Soul, Gospel type recordings and if thats a measure of her ability then you will know what to expect.

Sadly Timi Yuro is still very ill, her fans will undoubtedly wish her well and a speedy recovery.

My sincere thanks to Jay Jones who's help and knowledge made this article so much easier. Jays dedication and admiration to Timi Yuro is second to none, Jay thanks alot.

Dave Halsall.

Craig Moerer

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****FRONT COVER CREDITS**FRONT COVER CREDITS**FRONT COVER CREDITS****
Thanks to-ANDY RIX(Eric Mercury),ANDY DYSON(Jimmy Ruffin),GEOFF WHITFIELD(Robby Lawson) and CARL FORTNUM(Billy Arnell/The Hytones c/up as Lee Otis Valentine & The Lost Souls "I love you just the same",also on local label:Southern Artists/Ray Agee(tough tune)/Al Scott-only known copy,also issued as Mr Soul see issue 19 front cover,the old Maurice McCallister c/up)

STEVE WALLS(Glenrothes)Desert Island Discs Oct 90:THE WEBS "Don't ever hurt me"(DYNAMICS);WALTER HEATH "You know you're wrong brother"(BUDDAH LP);DANNY WOODS "90 days in the county jail"(SMASH);BOBBY HUTTON "Heartbreak straight ahead"(ABC);SOUL CITY "I shot at the moon"(MERCURY);MOSES SMITH "Keep on striving"(COTILLION);ALDER RAY "I need you baby"(MINIT);BOBBETTES "Having fun"(RCA);SANDRA WRIGHT "Wounded woman"(DEMON LP);EARL SCOTT "All mixed up"(CASH SALES)

ALAN HARKER(Chester-le-Street)current top ten:CLIFF NOBLES "This feeling of loneliness"(ROULETTE);METROES "The replacer"(RCA);JAMES ROYAL "Call my name"(COLUMBIA);AC REED "Somebodys been cheating"(COOL);DAVID RUFFIN "Hurt the one you love"(MOTORCITY 12");ROSE DAVIS "Thats enough"(EXCELLO);TIMI YURO "Whats a matter baby"(LIBERTY);AL KENT "Country boy"(WINGATE);KURT HARRIS "Emperor of my babys heart"(DIAMOND);JO ARMSTEAD "A stone good lover"(GIANT).

JEZ PORTER(Spalding)Twelve super soul-hot needle melters Nov 90:EDDIE HOLLAND "Just a few more days"(MOTOWN);BARBARA LYNN "This is the thanks i get"(ATLANTIC);SUPERBS "Go for what you know"(DORE);MARV JOHNSON "Come on and stop"(UNITED ARTISTS);RHONDA DAVIS "Can you remember"(DUKE);VOLUMES "You got it baby"(INFERNO);ETHICS "I want my baby back"(VENT);RENALDO DOMINO "I'm hip to your game"(SMASH);MELVIN DAVIS "Faith"(MALA);TERRY JOHNSON "What'cha gonna do"(GORDY);ADMIRATIONS "Heaven is in your arms"(PAREE);DEE CLARK "She's my baby"(CONSTELLATION).

DAVE 'ban the CD' WICKHAM of Norwich: Current(early August 1990) top 5:all rather heavy going,I'm afraid:"Hit the Wind" RODNEY JOHNSON(Travel Rome)popular for its 'B' side in modern soul circles i understand,"Don't hurt no more" BUDDY ACE(Blues Us)B side,"The cradle is robbing me" LITTLE MILTON(Malaco LP track),"It aint no harm" JOE TAYLOR(Smokin' Joe),"Wet Match" DENISE LASALLE(Malaco LP track),"If you aint man enough" TOMMY TATE(KoKo)reactivated 45.

Keep sending those top tens in...thanks.

FOUR TOPS "DON'T TURN AWAY"(ALBUM:FOUR TOPS)

This stunning track reared its ever-loving head on a recent 'Cellar Full Of Soul'(Richard Searling's great show on Sunset FM102, Greater Manchester area).I've been spreading the word on this 1964 belter via tape swaps,and the afore mentioned spin suggests a following for it amongst fellow collectors/dancers etc.Taken from the group's first album and unfortunately not on 45,its a fine example of early Motown development,and in common with many tracks of this era,it pulls together all the key elements - great lyrics, vocals,harmonies and a rhythm section second to none.A 'rare soul' cover by Tony Diamond on BlueRock may well be familiar to you,but this is the real deal.The backing vocals(a feature of the album) include femme support which i assume to include The Andantes who supplied much of Motown's session work.If you do have this track,and also possess the unreleased "On the Avenue",play each track and i think you agree there's a similarity.From that,could i suggest that "Avenue" is a track for the Tops,as yet undiscovered?

MONITORS "SHARE A LITTLE LOVE WITH ME(SOMEBODY)(ALBUM:GREETINGS)

Another album track that has found favour with Northern followers, and deservedly.The same song,cut by The Isley's,was featured on their budget album which many collectors will have(several excellent dancers).Not alot to choose between them,but I've decided to feature the Monitors version on this occasion.As befits many of Ivy Hunter's tracks,it roars along at a cracking pace,a foot-tapper and then some!I particularly like the subdued baritone sax blurping away in the background which gets a 'spot' on the break,and the crisp drum sound is never heard to better effect.The Monitor's lead singer Richard Street could hold his own with most of the Hitsville Crew,but of course the material given to(or released)on the group was in short supply.The tracks we did get on 45 all reflect this."Since i lost you girl" is one of the great Motown sounds but what about some of their others? Watch this space...

TEMPTATIONS "YOU'RE NOT AN ORDINARY GIRL"(GORDY 7055)

When i made my debut at the local discotheque(around early 1968), Yes I am an "old" git,the DJ had about 50 discs,not all soul,but played for what they were - dance music.'Northern' was a word used for Coronation Street - not a brand of soul music.However many of the sounds played would later fit into any 'Northern' playlist..."Right Track","Moody Woman","Way Over There" etc.Amongst the sounds i cut my teeth on was this 1966 'Smokey' produced dancer, and as such well known and loved to me.But it may well be that its a track deserving of a push - it will never feature on any 'Hits' collection,and if not played in clubs,where would new Motown collectors hear it?Does the grapevine of new collectors still work?What fun we had trying to 'out do' our friends with new sounds only to find he'd found out about Frances Nero,and blew you away (read that Ian and gloat!)Anyway,you'll find a treat in store here on a clever song,not original in any way,but the overall sound is great Motown.Smokey's trick of using metaphors was often used and in that respect,many of his songs are familiar,but he skillfully puts them in an overall production which usually works.Give this the spin it warrants(not a bad 'A' side either is it?)

JR.WALKER & THE ALL STARS "BABY YOU KNOW YOU AIN'T RIGHT"(SOUL 35017)

The ever popular sax man recorded some great things for Motown,but by the very nature of his style,he was somewhat 'cramped',and only a handful of his discs are remembered by the general public.

We hardened soul fans know better of course,and we can always find time to dig beyond the 'hits'.I've selected this as a prime example of his back catalogue,and it still sounds fresh,and as

danceable as ever. I've always had a soft spot for Junior, and I'm sure many Motown fans overlook his output. Search out your 'B' sides, LP cuts etc for some 60's soul/dance tracks which compare with the best of the competition. Who, like me, played "Nothing but Soul" to death on buying their copy of "How sweet it is"?

The changing scene of soul music, to a softer approach left our hero out on a limb somewhat but, even then he killed us all with "What does it take", a favourite of mine and many others I'm sure. Have yourself a Jr. Walker party (half hour at least) and see how uplifting his sound was. Great stuff.

JOE STUBBS "SMOKE'S IN THE AIR" (MOTORCITY)

At Derek's request, and I'm delighted to comply, I will from time to time review/feature some of the Motorcity material which Mr Levine has produced. Firstly let me say that of the records I've heard (and I've got a large percentage of them on tape) I'm quite prepared to say that 70/80% of the stuff is excellent, and compares favourably with most 'modern' dance soul. Of course, it's only my opinion, but I have no trouble in accepting the sounds on offer. One or two have taken off and proved popular and rightly so, there have been so many tracks that most will be overlooked, but many will return in years to come to be played as Northern sounds in their own right. This track is one which will survive and I'd recommend it to you. Ian's method of 'copying' intros/sections of old classics is fair game - if you had the opportunity to create new sounds where would you start? This intro is a direct lift from "Cashing In" but the track develops on its own merit, and Joe Stubbs handles the song superbly. Great girl backing and production with the familiar Motorcity style/tempo. Many of the Motorcity tracks are just that - track orientated, but some do have good lyrics built around them, and the better ones deserve plays. More recommendations next time around, but try to get hold of this superb sound, and what better way to thank Joe Stubbs whose "Misunderstanding" means so much to all of us.

Larry Johnson (12/90)

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PIM FULLER of London writes: I follow the Hitsville USA feature with great interest as I'm digging out the unusual Motown tracks. Larry Johnson should check out The Funk Brothers own version of the Contours "Can you jerk like me" on the Earl Van Dyke LP. Other good ones include Paul Peterson's version of Marvin Gaye's "Chained" on Motown. It's about time somebody (take note Ady Croasdel) released some of the rare and unissued tracks from this label. Let's hope they will make a better job of it than Motown made of the Marvin Gaye 'Remembers...' LP, where they took out some instruments and overdubbed modern sounds! "Lonely Lover" never sounded like this?!

WANTED: WANTED: WANTED: WANTED: WANTED: WANTED: WANTED: WANTED: WANTED:

SEX "ITS YOU BABY" (SUPER-CITY 7"), JOHN SIMONE "WHO DO YOU LOVE" (TNT 7"), MICHAEL LIZZMORE "PROMISE THAT YOU'LL WAIT" (CAPITOL 7"), GEORGE PERKINS "SO GLAD YOU'RE MINE" (ROYAL SHIELD 7"), HERMAN HITSON "CAN'T PUT A GOOD MAN DOWN" (SWEET ROSE 7"), PAUL THOMSON "SPECIAL KIND..." (VOLT 7"), TOMMY TATE JAPANESE MALACO LP.
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Well, nine months have quickly passed since my last article, and with a mini-mountain of vinyl to check out, its back to basics with a 'thumb nail' A-Z guide of the quality releases. (All 12" unless otherwise stated).

Chicago soulstress JOSIE JO ARMSTEAD returns to wax on the PREACHER ROSE logo with a sax soaked mellow beater "In the right place" with searing vocal performance.

"Voices" have un-earthed a soul stirring version of Curtis Anderson's biggie "The hardest part" by

newcomer DONALD ALBERT with magical acoustic piano and sax break on RUN-A-WAY records.

If bubbly mid-pacers take your fancy then the outing by KEITH APPLEWHITE on SILK CUT will delight, as he asks the question "Do ya still want me" in no uncertain terms!

One of my favourite 'floaters' of the year has to be "Baby" on KONKORD by GARY BOYD, so finger clickin' good, his 4 tracker on the same label is also well worth trackin' down.

The sax filled mellow seductive beater by BROTHERLEY LOVE entitled "Hey, Sweet lady" is another highlight. Flip it over for an extended mix of "Whole lotta you in me" available on SKYLINE records.

What a joy to find TERRY CALLIER's dance floor packer "I don't want to see myself" getting a UK release on ACID-JAZZ, the reverse "If i could make you" is well worthy of a spin or two!

The gospel message flows on MARY LOVE-COMERS latest outing "Understanding" in a crisp contemporary manner, coupled with a tasty ballad "In my life" and stacatto beater "More than enough love" on the CO-LOVE logo.

Staying with the ladies CERAH impresses with a twin-edged outing on OMNIBUS, the top side "Don't need a part time love" is a Hi-Tech fired up mid-pacer, with the innovative ballad "Fade away" on the reverse.

GARLAND GREEN returns to form with a 3 tracker on the aptly named label LOVE L.A. MUSIC. A shuffling lilter "When you've got it at home" finds Garland in sparkling form, a beaty strutting "Lets keep it simple" is laced with brass and sax fills, while mellow paced "You color my world" is from the pen of Johnny Baker.

The two outings by QUINN GOLDEN on TRACTION certainly raised a few eyebrows! The initial single "I can't live without you" is a choppy brew of potent southern soul vocalising, followed by "If you don't love me" a slower paced impassioned rave up.

A left field winner was the perky R&B moover "Get Along" by BOBBY GRIFFIN on SOMDAD Records, the flip "Make a fool of you" is an earthy and chunky mellow beater in 7" format.

A dancefloor winner has to be the gospel inspired up-lifting mid-pacer by PRINCE GIDEON on HAMGAR 18 With a title like "I'm so lucky", how could it fail!

If you fancy shaking a leg, the contemporary strutter "You give me no reason" by PAT HODGES has the perfect credentials, to be found on the TRAVELLIN' LIGHT logo.



In a slightly mellower vein big voiced L.J.HAMILTON offers the seductive "I trust your love" on UNITY.

Indie favourite JESSIE JAMES teams up with ALFIE SILAS and tears it up on the gem of a ballad "I've been there before" pressed on the 7" GUNSMOKE label.

Meanwhile namesake ALFREDA JAMES parades her vocal prowess on a superb sax filled emotive thumper "That aint love", a surefire winner on LAKE MICHIGAN.

The impressive soulster H.L.LINCOLN returns on LINK with the tasty southern styled filter "I'm still in love with you", not the Al Green classic i hasten to add.

Highly recommended comes the double-header by CHRISTOPHER MOORE on FLACO Records. The top side "Trial of love" chugga along in the best Tyrone Davis tradition, and flip "Satisfy You" up-dates Jackie Paynes ballad.

A touch of class describes RICHIE MERRITTS outing on R.A.M. Quality mid-pacers with vocal fireworks don't come much better than this 7" gem entitled "Where did i go wrong".

Another cracker is the male harmony soaked ballad "Thats the way i feel" by the MAIN ATTRACTION on 7" SATIN, flip it over for an acappella workout of the Drifters' "On Broadway".

If you're into slowies with modern trimmings then check out "Brand new day" by WILLIE MALONE on KONKORD, and MYSTIC MERLINS "Dream lover" waxing on STORM.

Veteran TONY OWENS revisits his own seeping slowie "Confessin' a feeling", backed with the infectious down-beater "Love is (the thing we feel)" in 7" format on MELODY WORLD.

The odd-ball names HOME OF THE BRAVE logo offers the femme led sassy harmonious beater by ROY VE entitled "Go by what you tell me" and THE ROBINSON FAMILY sing their praises "Oh my Lord" on yet another KONKORD release.

JAY PLAYERS modern moover "Love is the answer" certainly deserves a re-run on BEVNIK, and BYRD PRESSLEY's outing on VOOR namely "I called your name". is an excellent ballad in a crafted hi-tech setting.

A four track EP of BILL SPOON's early recordings are certainly ear pleasers, the mock Motown "The one who really loves you" should delight the dance crowd, which also applies to the strident "I can feel it" to be found on the HENSE FORTH logo.

ELVIN SPENCERS rarity has been re-pressed on E.S.COZY, his impassioned vocal attack impresses greatly on the up-beat "Lift this hurt" and superlative ballad "You're being unfair" on 7" vinyl too.

Another essential buy has to be TOMMY TATES twin-header on 7" SUNDANCE, his interpretation of the yearning ballad "Linger a little longer" is quite superb and toe-tapping flip "I'm wrapped up" a dancers dream.

Talking of which THOMAS & TAYLOR offer the shuffling "I'll be waiting" and sax laden mid tempo "You're my angel" on 24 TRACK, meanwhile the joyful brisk beater "You happened to me" and gentle trippin "My love with you" come courtesy of TOMMORROWS WISH on the COASTAL label.

On UK vinyl ZING emotive soulster MARSHALL TITUS wins over more fans with a tasty ballad "Naturally", though i must confess the official 'A' side "Ecstasy" does little for me in the production stakes..





JIMMY SCOTTS newie "Games" is aimed at the dance floor, a strutter with free flowing vocal, and reverse "Open up the door" mellows in tempo but not vocal conviction, to be found on MUSIC MR. MYSTRO - i kid you not!!

CARL SIMS doesnt quite emulate "17 days" with the sax filled contemporary beater "Smooth ride" but at least this outing on LIFE should garner some attention with forward thinking DJ's.

STANLEY WILLIAMS waxing on HOT-LINE has surely graced many decks recently, the plug side "Count the days" delights both dancer and armchair collector alike, the reverse "Coming back home" combines vocal refrain and meandering back track to perfection.

THE WATERS return with a superb harmony workout on the modern down beater "Whats on your mind" to be found on their own WATER WHEEL logo.

Well that just leaves me with my favourite vocal performance of the year which goes to HARVEY SCALES, and the wonderful throat tearing ballad "Are you still in love", if this crushing slab of real soul on KASH GOLD doesnt pull on the heart strings then nothing will. The rapping and double trackin works to perfection cushioned with keyboards and drum track, it not only yearns n burns, and makes one realise the pleasure the music has given us over so many years. May it continue long into the next century!!

Better late than never, i must give a mention to G.C. CAMERONS outing "Good times up ahead" on UK MOTORCITY, 'cos vocal pyrotechnics don't come better than this!!

Heres an A-Z rundown of albums, all of which come highly recommended...

GERALD ALSTON "Open Invitation"(MOTOWN), BUDDY ACE "Root Doctor"(EVEJIM), BILLY ALWAYS "Lets get personal"(WAYLO), OLETTA ADAMS "Circle of one" (FONTANA), ROBERT CRAY BAND "Midnight stroll"(MERCURY), CHI-LITES "Just say you love me"(ICHIBAN), DRAMATICS "Stone cold"(VOLT), GARLAND GREEN "The Spring Sides"(KENT), HOLMES BROTHERS "In the spirit"(ROUNDER), JESSE JAMES "Looking back"(GUNSMOKE), ETTA JAMES "Sticking to my guns" (ISLAND), BOBBY KING & TERRY EVANS "Rhythm, Blues, Soul & Grooves" (SPECIAL DELIVERY), FRANK 'O' JOHNSON "Jealous"(TRACTION), PAUL KELLY "Hanging in there"(EDSEL), DENISE LASALLE "Still trapped"(MALACO), TRUDY LYNN "Come to ma ma"(ICHIBAN), CP. LOVE "Same"(ORLEANS:CD only), PIC & BILL "Taking up the slack"(BANDIT), TERRY STEELE "King of hearts"(SBK), LITTLE MILTON "Too much pain"(MALACO), DAVID SEA "An ocean apart"(MAGIC CITY), SYNETHIA "Same"(SJ), TAKE 6 "So much to say" (REPRISE), CARLTON THOMPSON "As we walk in his light"(CARLTONIZED), VARIOUS ARTISTS "A Memphis soul night"(WAYLO), VARIOUS ARTISTS "Tripping on your love"(KENT), LYNN WHITE "The new me"(CHELSEA AVENUE), ARTIE WHITE "Tired of sneaking around"(ICHIBAN), BETTY WRIGHT "Passion and compassion"(Ms.B), BEAU WILLIAMS "Higher"(LIGHT) & a couple of late-comers.... QUINN GOLDEN "I'm serious about your love"(TRACTION), TOMMY TATE "Love me now"(CHARLY:CD only), JOHNNY OTIS SHOW "Good loving blues"(ACE), DOROTHY MOORE "Feel the love"(MALACO).

May i wish all the readers a happy and soul filled New Year,
Dave Hitch(December '90)

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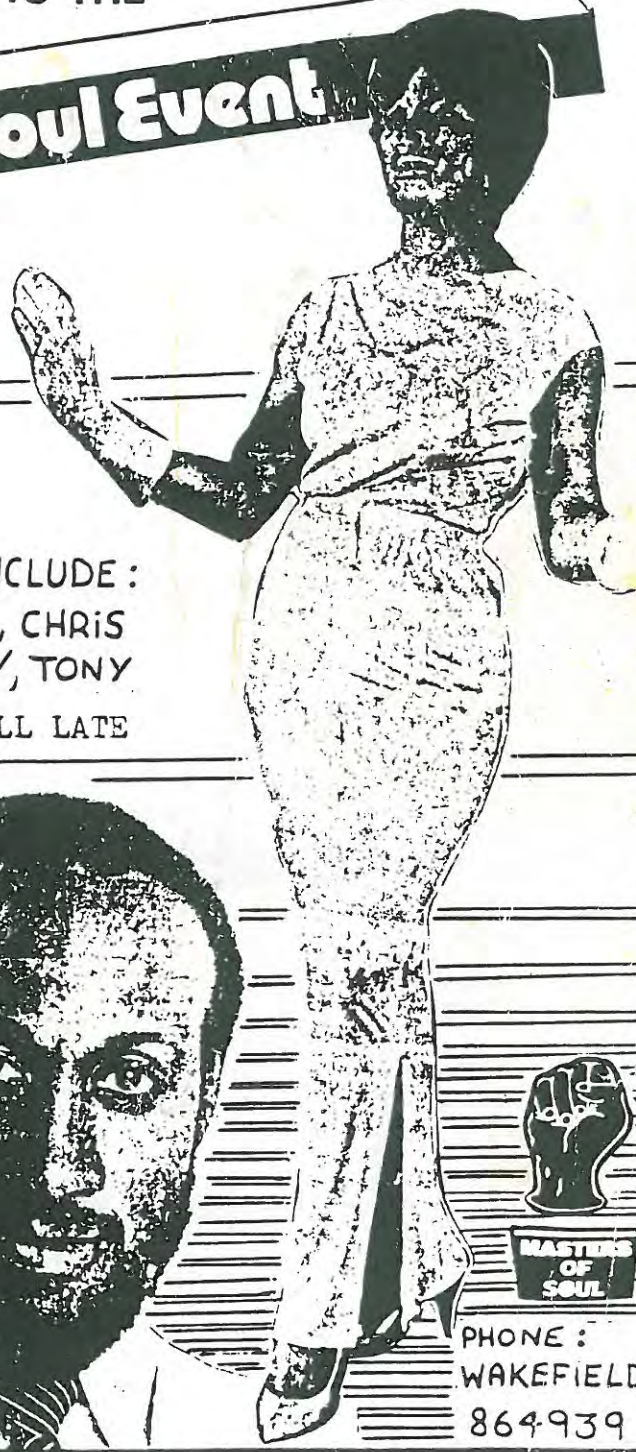
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